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AUGUST 1993

WIZARD™

No. 24

THE GUIDE TO COMICS

BATMAN REBORN!

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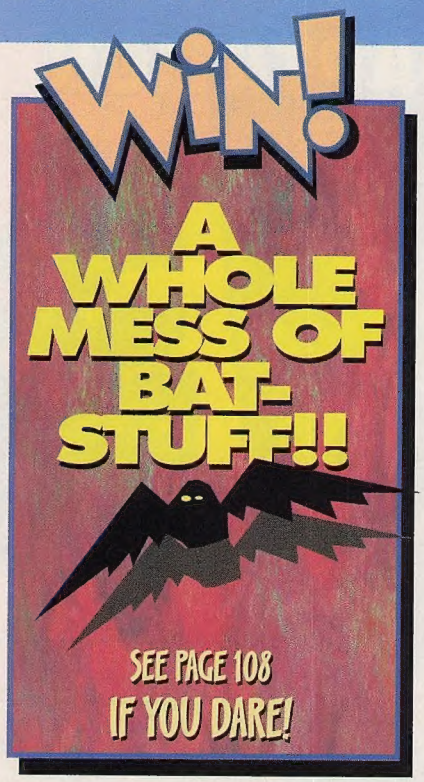
AUGUST 1993

SHAMAN'S TEARS © & ™ 1993 MIKE GRELL

Don't let this guy catch you littering. See page 88 for his story.



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BANE, ROBIN © & ™ 1993 DC COMICS

GIDDY-UP!

It seems not even the mighty Robin can keep Bane from beating the crap out of Batman. Page 28

"I feel these days...that a lot of characters are just a guy with a gun, and then a guy with a big gun, then a guy with a gun bigger than the guy with the big gun."
-Nelson on guys with guns, page 94.

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Press this button
and get "Primed" for some rough and tumble action from Malibu's Ultraverse. Get a good beating starting on page 83.

Ooooh, I'm scared. Mordare © & ™ 1993 Nelson

The frightful "Living-dead, monkey-skull, cherry-eyes, Steven Tyler hands" monster from Manta. Page 94.

"I figured Azrael would look at Batman's original costume and say, 'Yes, it instills fear, but it doesn't make bad guys go in their pants'." -Joe Quesada on the new Batman, page 28.

Guinness records the world's worst sneeze. Page 36

Love & Rockets...and COPS!? What the hey? Palmer's Picks straightens it all out. Page 106.

Love & Rockets © ™ 1993 Los Bros Hernandez Published by Fantagraphics

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A LETTER FROM OUR PUBLISHER

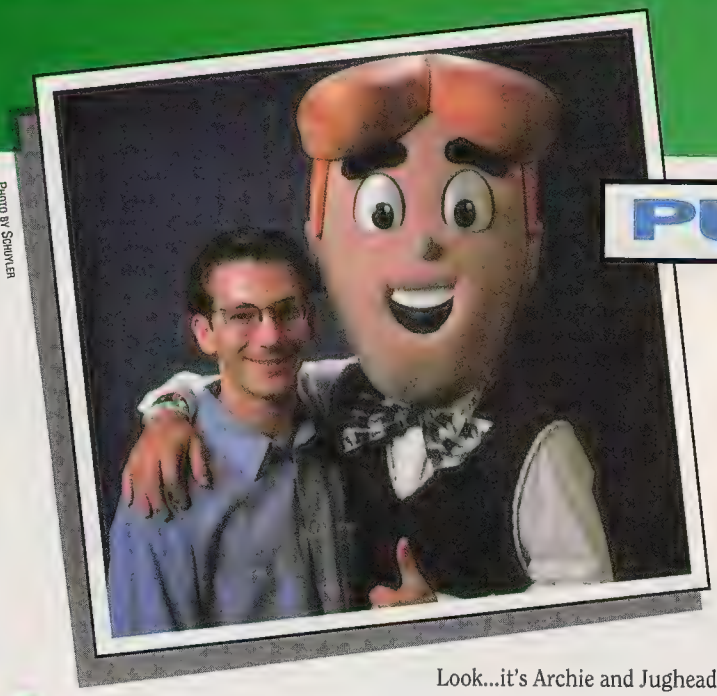

PHOTO BY SCHUYLER

Look...it's Archie and Jughead!

I've just returned from the Capital City retailers seminar in Milwaukee, and I'm happy to say everything went exceptionally well. *Wizard* was a hit at the show, and people were excited to hear what we had planned in the coming months. June and July will see the release of three *Wizard*-produced magazines, one of which you hold in your hands as I speak (or as you read, actually). Spotlighted in this issue (great cover, by the way, Joe, you really outdid yourself) is what DC has planned for Batman for later this year regarding Knightfall and post-Knightfall, as well as the birth of Jim Shooter's Defiant, why Peter David quit *X-Factor*, and Mike Grell's move to Image. Cool stuff.

Quick entry in the apology department. Last issue, we brought you the first half of Rob Liefeld's new comic book project, *Sword n' Stone*. The second half of this sneak preview was scheduled for this issue, but due to circumstances beyond our control, it has been delayed.

On a brighter note, keep your eyes peeled for the Wizard's *X-Men Tribute Edition*, which should be hitting the shelves in just a couple of weeks.

Finally, in about a month's time, *Wizard* #25, our Silver Anniversary issue, will hit the stands. It sports an awesome silver inked Deathblow gatefold by Jim "What do'ya mean there's only 24 hours in a day?" Lee, and it's guaranteed to knock your socks off. Included in that slightly overstuffed issue will be a talk with Jim about what he has up his sleeve for future projects, a talk with the really scary Clive Barker, a look behind DC's *Titans Universe*, the pre-Valiant Valiant heroes remembered, and more neat stuff than you can shake an overworked publisher at.

Guess that's about it. Hope you enjoy this issue, and hope to see you again next month.

Happy Trails!

'93

Gareb S. Shamus

PHOTO BY AL ORTEGA

THE GUIDE TO WIZARD COMICS

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Before we take a swan dive into the letters this month, let me take about two minutes of your time to go over one important and one not so important topic. The first topic is mail. If you're sending anything to Wizard Press, make sure you send it to the right spot. If you're sending something to Magic Words, make sure you make it Attention: Magic Words. If you're mailing in to Amazing Art, make it Attention: Amazing Art. It's not gonna go where you want it to be, unless you send it to the right place. And, as far as sending different entries/letters in the same envelope, that's the kiss of death. Never do that.

Secondly, the second annual *Wizard* costume contest announced in Amazing Art back in *Wizard* #22 is still on, but the cutoff date for the entries has been moved up a bit. Instead of the final date we can accept entries being Aug. 25, it's now Aug. 1. Quit your whining, that's still plenty of time to get your costumes together. Now, onto the letters.

Dear Wizard,

I just finished reading issue #19. As I turned to the letters page, I was again confronted with the sexist attitudes of this magazine. The letter art of Logan and Jean Grey, from Teoxiutl Greer finally pushed me to write a letter. The art depicted Logan resisting Jean's seduction in a bedroom. I'm disappointed, yet not surprised, that this sort of art was present in *Wizard*.

The reality is that this magazine is targeted at a young male audience. Granted, the market is composed mostly of men, but there are also women who collect comic books, myself included. I enjoy comics as a hobby, and I spend hours and hundreds of dollars in comic shops. The problem I have is that this magazine, and the whole industry, in fact, has sexist attitudes about women. It is particularly noticeable in *Wizard* in the editorials and letter responses.

However indirect and insignificant comments about women may appear to anyone else, please, stop insulting my gender and my intelligence. Give me information and news about comic collecting, not more sexist disrespect and sexual innuendoes; I get enough of that every day.

Kelley Hall
Memphis, Tenn.

I'm sorry that you've taken such offense at the occasional joke or image used in *Wizard*. A lot of times in the media (especially in this medium), women are portrayed as just hunks of meat to slap bikinis on. We don't mean any harm by this, but we see how you, and many of our other female readers, might get really steamed. Rest assured we'll keep a closer eye on our editorial comments and the images we choose to run.

Dear Wizard,

There has been a "debate" in recent issues that I was hoping to address in a way that doesn't sound preachy. That's the whole discussion about female readership, in particular the idea that the women who do read comics are not "hot babes."

I guess what it all comes down to is that if you're looking for a boyfriend/girlfriend/partner to share your hobby with, don't make the mistake of looking only at the outside. For a relationship of any kind to last, you need common interests and genuine caring. That's what makes it all work!

Jeffrey Schlicht
Chattanooga, Tenn.

Maybe Kelley Hall from the first letter and Jeff here could get together.

Dear Wizard,

I am writing in response to Rich Walker's letter in *Wizard* #20, taking DC

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Comics to task for killing off Superman and for bringing him back in forms that aren't what he sees as Siegel's and Shuster's image of the character. I believe what Rich, as well as a lot of other fans, are forgetting is that DC Comics is a business. DC has a responsibility to do whatever it can to produce comics that the most people will want to buy.

Don't get me wrong. I liked Superman as he was, too. But I accept the change in the character because I know DC is doing what it can to compete in a very tough market. Companies like Image and Valiant are putting the squeeze on DC, as well as old rival Marvel. All of these companies are doing their best to balance their creative integrity with the demands of their readers. To Superman fans, he was the epitome of a hero. To many other comics fans, he was an overgrown Boy Scout who was wasting his power by not killing the bad guys and ruling the world. Unfortunately, there aren't enough comics fans who see that Superman fought crime his way, and Wolverine fights crime his. They have different styles, and neither is completely right or wrong. Both can be appreciated for who they are.

Fortunately, DC gave us more than just two options: one of the four Superman is a killer, but there are three others to choose from. I suspect that DC will do one of two things: either they will keep all four characters around, enabling everybody to enjoy some type of Superman, or they will wait and see which Superman is most popular (i.e. sells best) and do away with the others.

I enjoyed Superman. I also enjoy the Titans books, Batman books, Justice League books, and many other DC titles. When DC makes major changes in Superman, then more people buy the book and they make money. If DC doesn't respond to the demand of its readers, then DC goes out of business and I don't get to read about *any* of the above heroes.

Glenn Simpson
Starkville, Miss.

Dear Wizard,

First I would like to see your magazine put a little more distance between yourselves and the folks at Image. While Image certainly is the "hot" publisher right now, the preponderance of Image articles and ads in *Wizard* paints a picture of favoritism on your part. I would like to see *Wizard* providing more "air time" to some of the other quality comics out on the market. You have done a good job publicizing many of the Valiant titles, and I am happy to see *Sandman*, *Doom Patrol* and other more "mature" DC titles gracing your pages on occasion. As the leader in comics review, I would like to see you attempting to broaden the vision of some of your readers beyond mutants and hot artists.

Glenn David
Ithaca, N.Y.

As with every young publication, Wizard is growing and evolving with every new issue. In the past, we have had intense coverage of Marvel, Image and Valiant, but we have expanded our focus over the last six months to include stronger coverage of DC, Dark Horse, Topps, Malibu and Defiant. While we will continue to cover Image, Valiant, and whatever else is hot at the time, we have the most complete coverage of the comic book industry available.

Dear Mr. McCallum,

In the ever-expanding world of comic book gimmicks, there is a new member—publisher premiums to retailers. I think Valiant and *Wizard* tied for being the first to do this. Valiant started its gold logo program, and Wizard started its gold card promotions. Valiant, however, had something of the right idea. They tried to get the books directly to the fans as a reward for support. I just question whether their true fans are rewarded by such a program.

Wizard, on the other hand, gives limited-edition, sealed cards to retailers for every certain number of copies they buy. The cards are instantly collector's items, and I have seen them sold for around $40. Frankly, I think this sucks. As a one-time deal, perhaps it is O.K., but not as a regular deal. In my opinion, retailers are rewarded enough by their profits. I don't think retailers will buy a lot more of an issue just to get the card. If retailers buy more issues and they sell them all, then the store has underestimated demand. My basic point is that the fans are getting hosed. We are the ones who really buy the magazine, and both you and the retailers profit from that.

David Good
Claremont, Calif.

What's with all these heavy letters this month? Geez, usually by this time I'd have answered about half a dozen silly questions and at least one hate letter from some jerk. Ah well, maybe next month. Anyway, I see your point regarding the gold cards, but it was a pre-existing practice for publishers to use premiums long before *Wizard* was born. We originally started the program as a way for dealers to take notice of us and order sufficient copies so they wouldn't sell out and turn readers away from *Wizard*. We've continued the program because it continues to work. As for giving goodies to the fans, we do that in the form of the regular-edition cards, the poster, sneak previews and added trinkets from other companies. And, if you take a look through the pages of *Wizard*, you'll see that there's lots of interactive contests we run where we give fans the chance to win tons of great stuff, so don't even imply that we short-change the fans.

Dear Wizard,

A friend of mine told me never to order comics through the mail. In *Wizard* #21 there is a special offer for a *Maxx* #1/2 comic. I am thinking of ordering it, but my friend told me that 90 percent of the time comics come creased through the mail. He said they come creased because of the way people package them. In the back of some comics, there are offers for some pretty neat comics. Is there any way I can order comics through the mail safely?

Ryan Croke
Wheeling, Ill.

If you can get the book some way other than mail order, I'd suggest doing so. When you're dealing with mail order, you can't see the book you're getting, and who knows what might happen in the mail. Get it through your local store, if you can. If it's a comic that's only offered through the mail (like the *Maxx* #1/2), only send away for it if you really want it, and raise hell if it comes in damaged.

Dear Wizard,

Since Domino has actually been Vanessa, then *New Mutants* #98 is the first appearance of Vanessa and not Domino. But this leads to a discrepancy about Domino. After the crossover with Spidey (*X-Force* #4 and *Spider-Man* #16), Cable tells the professor to bodyslide "H-S genescan only". Only a Homo Superior being would be teleported then, right? But Vanessa wasn't Domino, and, assuming she has mutant powers any-

Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender and three favorite titles to "Pen Pals," c/o Wizard Press, at Magic Words' address on page 16. Hey, make a friend!

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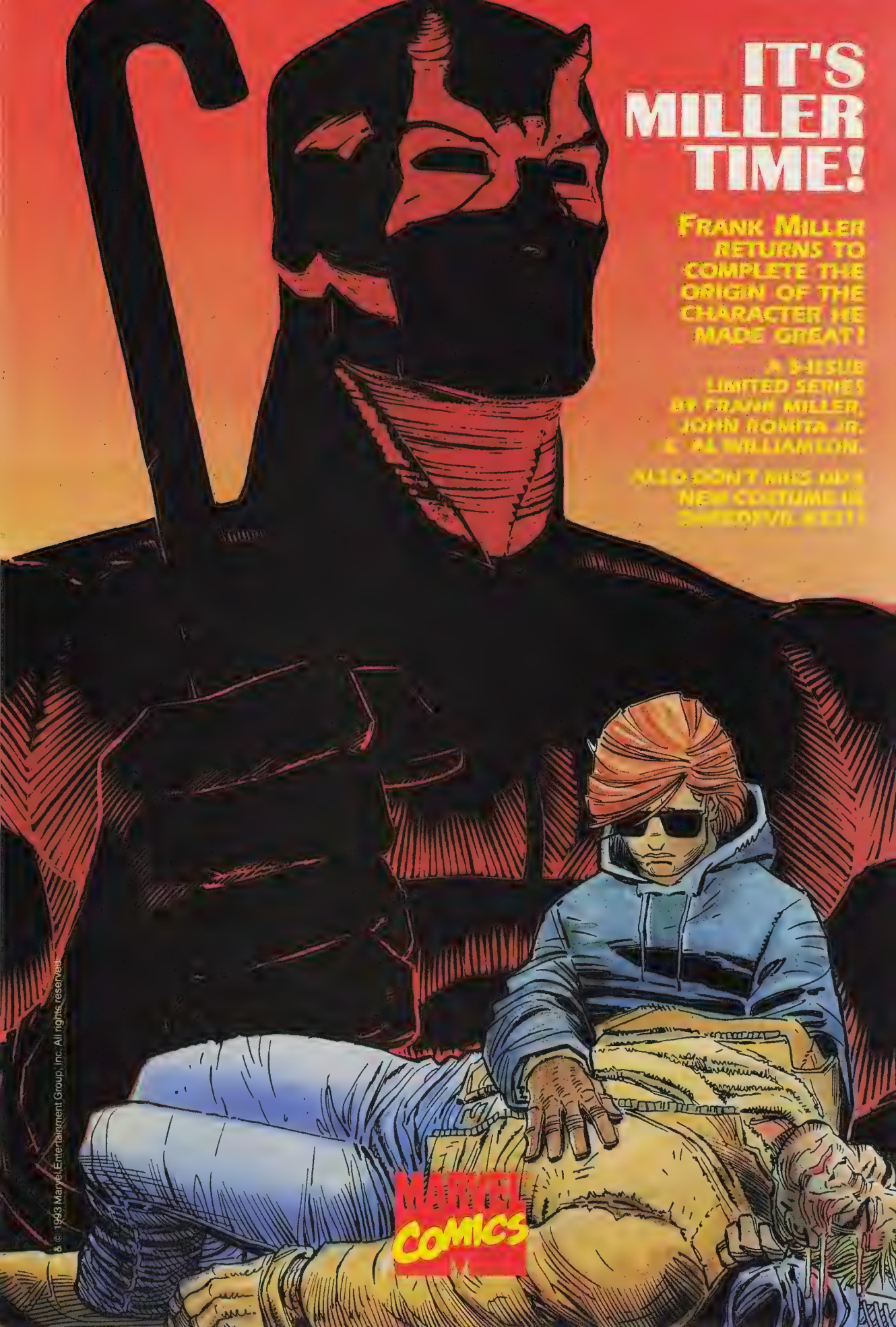
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way, her genescan still wouldn't match up to the one the professor had in his memory banks. (By the way, what is Dom's power?)

Steven Dumont
Kingsville, Ontario,

Domino's mutant power and Vanessa's mutant power are still unrevealed, but they must have some because Vanessa was teleported when Cable said "H-S genescan only." So, if she was patterned after Domino, the real Domino must be a mutant, as well. As for why the ship didn't catch the fact that Vanessa wasn't the real Domino, several theories come to mind. First, Tolliver did a really bang-up job on imprinting Domino's genetic make-up on Vanessa, making it impossible to tell the two apart. Secondly, Cable's ship does not cross-reference past gene files with current teleports, thus it wouldn't catch the fact that Vanessa wasn't Domino. So did Marvel screw up? Probably not.

Dear Wizard,

I just finished reading *Wizard* #19 and I though "Man, what an issue!" Well, it should be after all I went through to get it.

After looking in four different comic book stores and going to two comic shops, I had come up empty-handed. So, one day, my family and I went in a day trip up to Maryland.

While we were looking around in the town, I spotted a sign in the distance. What I could make out was "Lewis and Carrol's Comics and Cards". Well, you can bet I was in there in a hurry. After flipping through the racks of comics and finding nothing, I asked the guy at the counter if *Wizard* #19 was available. After a long pause he said "I'm not sure. I don't think so, but you can check upstairs in the boxes of back issues under *Wizard*." So I bounded up the stairs and rushed over to the boxes, checking each one hurriedly, trying to find the divider marked Wizard. Suddenly I found it, and whipped the plastic board back and flipped through issues 13, 16, 18, and then there it was: number 19. I grabbed it and checked it over to make sure I wasn't hallucinating. To say the least, I was happy.

I casually strode down the steps and walked over to the cash register. I placed the magazine on the counter and reached into my pocket and pulled out...$2.57!?! I almost screamed. I checked my other pocket trying to find enough money to pay for the book. Nada. Zip. Zero. Nothing.

Then I heard my Dad's voice from behind, telling me to hurry up. My eyes lit up and I turned and walked to him and began to plead for two dollars. After 20 minutes of begging, he finally gave in and handed over the money.

I snatched the two bills and forked over all my cash to the man behind the counter. My search was over. Finally I had it.

Well, you can see what some of your readers go through to get a copy of the hottest comic mag on the market. And I will keep on doing it, too.

Jody Fellows
Fall Church, Va.

We do appreciate it, Jody, and we do everything we can to make the magazine cool enough so fans would go through all that trouble to track it down. Glad you like it.

Dear Wizard,

To add a little variety, and to break the monotony concerning the infinite possibilities as to who the X-Traitor is, I have decided to go out in left field and offer a bit of insight as to who is NOT the Man of Steel. So let's start at the top:

JOHN HENRY IRON:

After being buried alive under tons of rubble, I'm surprised he didn't come out thinking he was Elvis! If he thinks that he is embodied with the spirit of Superman, wouldn't he also think that he is Clark Kent and make a move on Lois Lane?

THE TEENAGE CLONE:

He was created from the same cellular D.N.A. as the real McCoy, but he is only a clone and not to be compared to the real thing.

THE CYBORG SUPERMAN:

In my theory, Supes himself had created an android duplicate to take his place in case he was called away for any extended period of time. The android would be activated, and travel to Metropolis to make the criminal element believe that the real Kal-El was still in town. Somehow, his programming was damaged, and now the man of nuts and bolts believes he's the real Man of Steel!

THE EVIL SUPERMAN FROM THE FORTRESS OF SOLITUDE:

I believe this guy is none other than...(are you ready for this?)...The Eradicator! Sure, we thought he was destroyed by the Big Red S, but nooo!! My guess is that he was found by Mongul, and is

Ask the WIZARD

Q: What are Quasar's powers?
-B.G., Calif.

A: *Aside from being one of the crappiest characters in existence, Quasar can, through the use of his spiffy Quantum bands, create any solid energy construct he desires, and can harness "anti-gravitons" that let's him fly. He can do other cool stuff like quantum-jump millions of miles in seconds, and repel mental attacks.*

Q: How can Spider-Man store all that webbing in his web shooters?
-Nic Snanely, Mentone, Calif.

A: *He doesn't. He has a spider utility belt (for lack of a better name) that he keeps his refill cartridges in.*

Q: There is a comic called *Tipper Gore's Comics and Stories.* Why is this book named after the Vice President's wife?
-Brad Winter, Great Bend, Kan.

A: *The book is full of horror stories which depict sex and violence, and naming it Tipper Gore's Comics and Stories was a slap against Mrs. Gore, who is an active supporter for stronger censorship programs.*

Q: If Rogue were to touch Venom, would she absorb Eddie's memories, the alien's memories, or both?
-Peter Brock, Cary, N.C.

A: *Though the limitations of Rogue's absorption powers are unknown, she would probably absorb all of the memories from the costume and Eddie, as well as gain the powers of the Venom symbiote (i.e.: shooting webs, sticking to walls, shape shifting).*

WIZARD wonders...

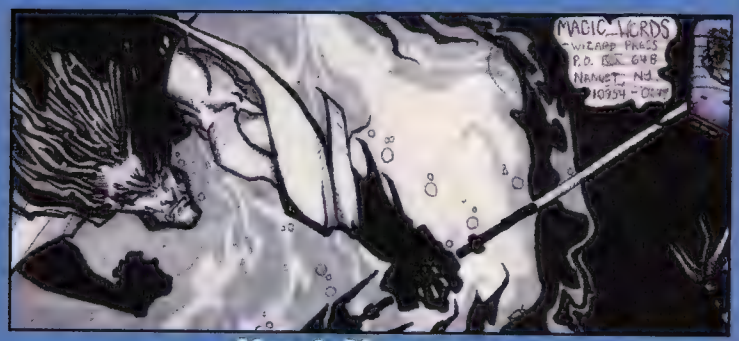
Would all the videotapes be erased if Magneto went to Blockbuster?

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001

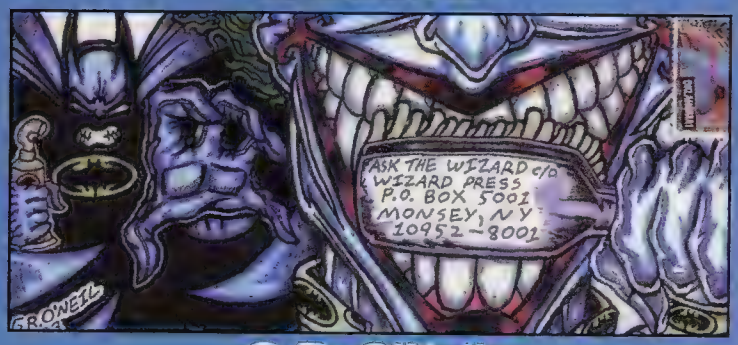
Bill Raupp Age: 21 Sex: M 569 E 1, Milton Ave. Rahway, N.J. 07065 Likes: *Harbinger, New Warriors, All X-titles.*	Cory Fuka Age: 18 Sex: M 2409 So. 18th St. Manitowoc, Wis. 54220 Likes: *Lobo, Archer & Armstrong, Plft.*	Gilbert Pinto Age: 19 Sex: M P.O. Box 1348 Port Isabel, Texas 78578 Likes: *Spawn, Punisher, Cyberforce.*	Jason Alexander Age: 17 Sex: M 142 N. Russell Portland, Tenn. 37148 Likes: *any Image, Valiant, Underground.*	Micheal Ray Age: 17 Sex: M 1786 Kingsly Dr. Pittsburg, Calif. 94565 Likes: *All X-titles, Spawn, Death.*	Gabe Vaughan Age: 14 Sex: M 132 Belchertown Rd. Amherst, Mass. 01002 Likes: *Elfquest, Spawn, WildC.A.T.s*	Ian Mondrick Age: 15 Sex: M 29 N 6 St. CopLay, Pa. 18037 Likes: *Amzg Spider-Man, Spawn, Savage Dragon.*	Nick Miller Age: 12 Sex: M 324 Road Hill Ct. Bolingbrook, Ill. 60440 Likes: *Wizard, Predator, Shadowhawk.*

Enveloping LETTER ART!

When you drop us a line, show us your drawin' skill! We've been showing off our best-looking mail for a while now, but now we can show it off in full color! And if that doesn't get you to decorate your envelope, this should... every letter artist who gets printed will get the magazine with their art in it signed by the entire crew here at *Wizard*. So get those envelopes drawn and colored, and get 'em in the mail! (include return address on back of envelope)

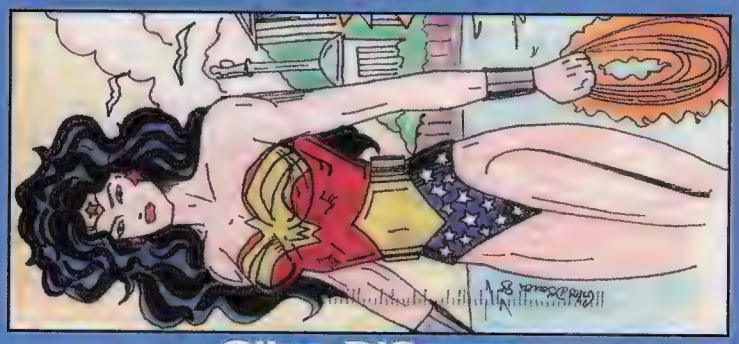


Kort Kramer
Gainsville, Fla.



G.R. O'Neil
Fresno, Calif.

Martin Spiers
England



Giles D'Souza
Alexandria, Va.

being manipulated to discredit the good that Superman represented.

James H. Gibson
Somerset, Ky.

The *Wizard* staff was kicking around the idea of who they thought the real Superman was, and we came up with a couple of ideas ourselves. Some theories are that the cyborg Superman is the Eradicator (kryptonian metal and all) and that each of the phony Supermen will release their "spiritual Superman powers" (or whatever) and form the real Superman sometime soon. Your theory of the "Dirty Harry" Superman sounds pretty valid, though. Let's see what kind of feedback we get from other fans.

Dear Wizard,

What's the deal with the "Crystal" thingee? Wouldn't a certain white haired, bearded man in a purple outfit with white stars, as seen in many renditions from Amazing Art, be a better spokesperson and representative of *Wizard* magazine? As a female comic collector, I find that certain choice (Crystal) in bad taste.

Kaytlin Hoang
Rochester, N.Y.

Yeah, but the Crystal costume would look stupid on a guy.

Dear Wizard,

Why (or more importantly, how) do the thighs on Rob Liefeld's characters get bigger and bigger, and the calves get smaller and smaller each month? How is all of that weight supported? They must have cartilage of steel in their knees. I'm just glad that none of them wear corduroys. The noise would wake the dead. I bet Liefeld's next hero is gonna be Leg-Man, a superhero with no upper body but two massive legs with six ton thighs and three-inch thick calves. His arch-enemy could be Cartilage-Man, and he could have a cartilage destruction ray that he keeps trying to aim at Leg-Man's knees.

Later,

Dino Morikis
Chicago, Ill.

And you could bet that cartilage destruction ray would be bigger than most South American countries.

Well, that's it for Magic Words, kiddies. Go read the rest of the book and have a good time.

Adios.

-Pat McCallum

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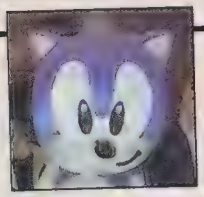

Find of the Century! Enormous blue hedgehog discovered by scientists. "Tastes like chicken," says researchers.

New Superman stands revealed. "I'm the shy one," says freak.

Bob Kane reportedly overcome by the giggles while visiting local store. "He just started laughing and pointing," says confused child.

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Wizard News

Since 1990

Wizard #24, August 1993

Batman and Spawn to Team Up

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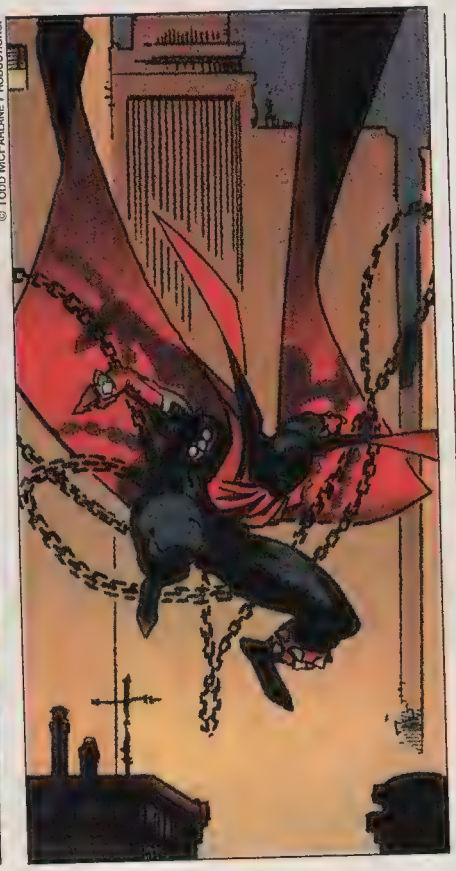

1993 has become the year of the company crossovers as DC Comics and Todd McFarlane announce one of the biggest surprises of the year—Batman and Spawn will meet.

Todd McFarlane and DC Comics have teamed up for, perhaps, the most unexpected, yet eagerly anticipated, company crossover to come down the pike in a long time.

Everyone's favorite Dark Knight Detective, Batman, and Spawn, the Demonic Avenger, will team up to star in either a one-shot special or a mini-series sometime in the future. As *Wizard* went to press, details about the crossover had not been disclosed. Either way, it'll make for an interesting comic book.

Although details of the crossover were sketchy, the enthusiasm for the project is very high. "Todd's very excited about it," says Patricia Jeres, DC's manager of marketing communications.

While the artist and writer have not been determined, the fact that McFarlane is even involved makes one wonder if he'll handle the art chores. Regular Batman readers might recall that a few years ago, McFarlane had a brief artistic stint on *Detective Comics* to finish up the last three parts of the "Batman: Year Two" storyline. One must also remember that McFarlane drew one of the most frightening-looking Batmans ever seen with a dynamic cape. (If you don't believe us, check out the cover to *Batman* #423.)

"There will be a lot of capes," quips Jeres.

With all eyes currently on Batman and the winding down of his "Knightfall" series, this crossover continues to team the Dark Knight Detective with another company's character. Spawn joins the already impressive cast of crossover characters such as the Hulk, Predator, Judge Dredd, and Grendel.

The success of the recent "Critic's Choice" series running through Spawn has everyone in the industry buzzing. The pairing of both Spawn and Batman in the same book during a peak in both characters' popularity should prove to be an extremely hot property when the crossover is released.

Marvel To Release Magneto #0

A limited-edition *Magneto* #0 will be given to distributors in quantities equal to the lowest ordered of the major X-titles shipping in June. How do readers get this book? You have to buy *X-Men* #24, *X-Force* #26, *X-Factor* #94, *Cable* #5, and *Wolverine* #73 to get it. The customer must pay $7.50 up front before the books ship and they will receive a "proof of purchase" card presentable upon all of the titles' release dates.

This special comic book will contain a 7-10 page pin-up section,

© Marvel.

Does Marvel's mutant, Magneto, mean massive moolah?

and two stories reprinted from various issues of *X-Men Classic*. This book will sport a foil-embossed cover, and will ship the first week of July.

Black Dragon Returns

Chris Claremont and John Bolton reunite on their spectacular fantasy creation, The Black Dragon, with a novel published by Bantam/Spectra. The book, titled *Fairwell: The Chronicles of the Black Dragon*, is written by Claremont, with his wife Beth Fleisher, while award-winning artist Bolton provides 10 full-color paintings and 30 black and white illustrations to be included in the novel.

Claremont and Bolton have previously collaborated on the acclaimed Marada, the She Wolf and The Black Dragon serials in Epic Illustrated, along with a few back-up stories in *Classic X-Men*.

The novel is scheduled as a November 1994 hardcover.

DC Promotes Pozner

Neal Pozner, former DC senior editor of creative affairs, has been promoted to head a new department as Group Editor—Creative Services. Pozner will be serving as a developer of new talent, as well as an overseer of quality control in all DC's efforts. On top of that, Pozner will continue to edit Showcase '93 and the upcoming Showcase '94.

Pozner served as DC's first design director from 1981-1984, as Dick Giordano's assistant, and wrote the well-received Aquaman mini-series in 1986.

Campiti Leaves Innovation

David Campiti, founder of Innovation Corporation and writer of many of its comics, has left the company he started more than four years ago.

George Broderick, Jr., will take Campiti's place, and will serve as Editor-in-Chief. Campiti, meanwhile, has helped form Glass House Graphics, which provides painted and line art to publishers in what Campiti says is every style imaginable. Glass House has already begun developing artwork for licensed projects for Now Comics and Topps Comics, among others.

Broderick holds no hard feelings toward Campiti. "We hope David does well in his endeavors," Broderick says. "We hope he'll find time to continue to be involved in the new Innovation."

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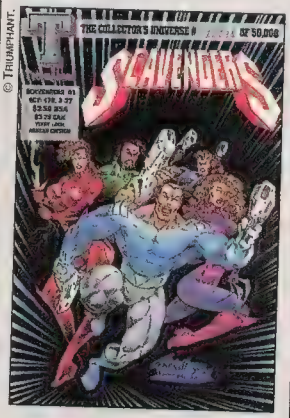

You'll always know where you stand when you buy a Triumphant Comic.

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You CAN judge a book by its cover!

This is what Triumphant Comics is saying about its new ideas in cover design. Each Triumphant cover features two unique features. The first is that each issue has a serial number stamped on the cover. This will convey to the reader exactly how many copies of the issue are printed, and they will never have to wonder the rarity of that given issue. The second feature is even more unique. In the price box of each Triumphant issue, there is a "Universe Date Indicator," indicating the exact date when the issue occurs. The "indicator" will keep the Triumphant continuity extremely tight. For example, if two characters from different titles appear together on a certain day, it must be shown in the two books during the day that appears on the covers.

Triumphant's first book, *Scavengers*, is done by writer Jarrod Post, penciller Franchesco (last seen doing the Adam story in *GLCQ* #5), inkers Mike Halbleib and Robert Jones, and colored by Garrett Berner. *Scavengers* #1 ships in July.

Comic Book Art Auction At Sotheby's

Sotheby's, the world famous New York City-based auction house, will be selling comics and comic book-related material on June 26. Included in the auction are collectibles such as a very fine grade *Action Comics* #1 (with a pre-sale price estimate of $70,000-$80,000), a very fine *Marvel Comics* #1 (also estimated to reel in $70,000-$80,000), a mint condition *Amazing Fantasy* #15 (estimated to be sold at between $14,000-$17,000), and original cover artwork for the recent *Superman* #78 (estimated to fetch $5,000-$6,000).

The most intriguing collectible of the auction is the "Gaines File" copies of *Vault of Horror* #13-#40 and *War Against Crime* #10 and #11, which are expected to bring in $17,000-$20,000. These "Gaines File" comics were put away by EC founder and publisher William M. Gaines at the time they were released in the 1950s. Gaines put away 12 copies of each new comic that EC produced, and wrapped them in brown wrapping paper, and sealed them with tape. In 1960, these file copies were placed in Gaines' apartment closet and remained undisturbed for the next

Photo: © Sotheby's

Shown above is one of the last copies of Action Comics #1 in existence. It is up for auction at Sotherby's in New York City, and is expected to fetch between $70,000 and $80,000.

29 years.

In 1989, Gaines wanted his file copies to be inspected and inventoried, and had renowned collectors Russ Cochran and Robert Overstreet inspect the comics. According to Overstreet, what came out of the evaluation was shocking. "The books were dazzling. They were essentially in brand new condition with full cover gloss and extra white pages," Overstreet says. "It soon became obvious that we were looking at probably the best surviving sets of EC comics."

Admission to the auction is free. The first session starts at 10:15 a.m., with the second session beginning at 2 p.m.

With titles like Judgment Day *(left) and* Bloodfire *(right), Lightning Comics has far-reaching plans to make sure collectors take notice of their work.*

Like A Bolt of Lightning

Lightning Comics, a new comic company, says it plans on "taking the world by storm," and, from the looks of it, it means business. To make itself different, Lightning Comics has a unique set of standards.

Lightning says it will never print more than 250,000 copies of any of its first printings, to increase the demand and collectability. It will also never reprint any issue until two years after the first date of printing, so dealers would order its books the first time around.

Steve Zyskowski, vice president of Lightning Comics, says there has been a change of style toward superheroes, and his company wishes to change that. "We'll be bringing the fun and excitement to the origins of our superheroes," Zyskowski says.

The first of Lightning's ongoing titles was *Bloodfire*, released in June. *Bloodfire* is about a Marine who was critically wounded in combat, and was transformed into a superpowered covert field operative by taking a doctor's Super Enhancement formula.

The second title, *Judgment Day*, will be released in September. Judgment Day is an organization assembled by S.C.A.N. (Specialized Covert Action Network) to hunt down its predecessors, who went rogue.

Lightning's third title, *Perg* (pronounced "purge"), is about a 19th Century drug addict named Ramen Alexander Perg. Caught between a struggle between Lucifer and God, Perg is "sentenced" to 500 years of life on Earth. Trying to suspend his "sentence," Perg decides to rid the Earth of evil. The first issue of Perg sports a glow-in-the-dark Javier Saltares cover to be released right in time for Halloween in October.

Company president Joe Zyskowski is trying to hire cutting edge talent. "We want to work with new talent and develop them," he says. "We want to give them the opportunity that larger companies won't give them."

If you wish to send submissions to Lightning Comics, send photocopies only with your name, address, and phone number with a SASE. Write to: Lightning Comics, Submissions Editor, P.O. Box 385, Dearborn Heights, Mich. 48127.

Forum Announces First Awards

The Comics and Animation Forum on the CompuServe Information Service voted on their first-ever awards competition for work published in 1992. Coordinated by Forum member (and *Wizard* contributor) Paul J. Grant, the results were announced in April. They are as follows.

Individual Comics Awards:

Best Achievement by a Writer: Neil Gaiman; Best Achievement by a Penciler: Tom Mandrake; Best Achievement by an Inker: (tie) Gerhard and George Pérez; Best Achievement by a Painter: Dave McKean; Best Achievement by a Letterer: (tie) Todd Klein, Tom Orzechowski, and Willie Schubert; Best Achievement by a Colorist: Steve Oliff/Olyoptics; Best Achievement by a Cover Artist: Brian Bolland; Best Achievement by an Editor: Karen Berger; Best Achievement by a Writer/Artist: John Byrne; Best Achievement by a Publisher: Valiant; Best Achievement by a Cartoonist: Bill Watterson; Best Achievement by a Political Cartoonist: Garry Trudeau; Best Achievement by a New Talent: Joe Quesada.

Comic Awards for Specific Works:

Best Continuing Series: *Sandman*; Best Limited Series: *Batman: Gotham Nights*; Best New Series: *The Spectre*; Best Graphic Novel: *Star Trek: Debt of Honor*; Best Single Issue: *X-Factor* #87: "X-aminations"; Best Story Arc: *Sandman* #35-#37: "A Game of You" (conclusion); Best Non-Fiction Work: *Understanding Comics* (preview in *Amazing Heroes* #200); Best Reprint Series or Collection: *Sandman: Season of Mists*; Best Cover: *Spectre* #2; Best Publication Design: *Batman Adventures*; Best Marketing Idea: *Vertigo Preview*; Most Improved Series: *X-Factor*; Best Newspaper Strip: Calvin & Hobbes; Best American Publication of Foreign Material: *Signal to Noise*; Best Publication About Comics: *Comics Buyer's Guide*; Best Anthology Comic: *Miracleman: Apocrypha*.

Animation Awards:

Best Long-form (one hour or more): *Aladdin*; Best Short-form/TV: *Batman: The Animated Series*.

Video Game News

Nintendo Prices Rising 20 Percent

Due to the yen's rise against the dollar, Nintendo, which is based in Japan, has begun raising its prices of new video games sold in the U.S. by about 20 percent. Consumers might notice the increase began with the Star Fox game which retails for $60. Most Nintendo game cartridges are sold at $50.

According to published reports, every time the U.S. dollar weakens by one yen (the Japanese form of currency), Nintendo's profits shrink, therefore demanding a price increase for its games. The U.S. dollar has decreased from 125 yen in February to 111.78 yen in May, its lowest point since modern exchange rates were introduced in the 1940s.

The prices on the actual game system, though, would be difficult to raise because of the stiff competition, says a Nintendo spokesperson.

New Games

This fall Sunsoft will release two new games, World Heroes and Aero the Acrobat. World Heroes, Sunsoft's first fighting game, is based on the arcade version. Available for the Super Nintendo game system, the World Heroes pits well-known warriors through the ages against each other as they travel the globe and through history. The price of this game has not been determined.

Aero the Acrobat has our flamboyant hero, Aero, trying to save the Big Top Circus from the evil industrialist Edgar Ecktor, who, as a child, was once banished from the circus because of his dirty tricks. Aside from being just a video game character, Aero is expected to become Sunsoft's mascot and flagship character, which make this game more appealing. Look for it this fall, for a yet undisclosed price.

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Nintendo, itself, is also releasing a pair of games. In the tradition of Tetris and Dr. Mario, here comes Yoshi's Cookies for the NES and Game Boy systems. This object of this challenging puzzle game is to move randomly-placed cookies of various shapes into rows and columns of cookies with similar patterns. When the player successfully assembles a row of matching cookies, the row disappears and points are gained.

On the sports front, EA Sports has signed Shaquille O'Neal to help design a line of basketball games. O'Neal is joining other basketball greats in EA's game lineup including Julius "Dr. J" Erving, Larry Bird, and Michael Jordan, who all have EA games based on them. These new games will be available for the Super NES and Sega Genesis systems sometime later this year.

Did You Know...

...According to published reports, First Lady Hillary Rodham Clinton relaxes by playing Tetris on a Nintendo Game Boy? Kinda makes you wonder what level she's at.

Late Breaking News

Continuity

Continuity is happy to announce that all of its first issues for the Deathwatch 2000 series have sold out, and all were overprinted by 20,000 copies. Reorders for the issues were staggering.

The next big crossover for the company will be the "Rise of Magic" storyline, where the world must decide to choose whether the beneficial science or the evil magic will run the world. This will cross over into Continuity's six major titles throughout November and December.

After "Rise of Magic," the next crossover will be an intergalactic war with a title to be announced later. One source at Continuity said that Neal Adams always wanted to finish the Kree/Skrull War for Marvel when he drew *The Avengers*, and now he gets to do it his way with his characters. This storyline focuses around Ms. Mystic and her true origins will be revealed at last.

© Continuity.

The Megalith/Werewolf story in Megalith *will lead into Continuity's next big crossover event—the "Rise of Magic" storyline.*

Dark Horse

With the advanced fan response regarding Comics' Greatest World, both Vortex and X will be receiving their own series. *Vortex*, shipping in October, will be scripted by John (Magnus: Robot Fighter) Ostrander. *X*, scripted by Steven (Punisher) Grant, will be released in December.

Defiant

Defiant founder Jim Shooter is planning on giving seminars called "Fundamentals of Comics Creation" around the country on how to create a comic book, from the writing to the coloring. Shooter, known for his teaching skills with *The Official Marvel Try-Out Book*, will basically teach about comics and how to tell a story with them in an auditorium setting. Seminars will start in late June. Be on the lookout for a seminar near you.

DC Comics

Following the popular "Knightfall" storyline, Batman will have "Knightquest", which will run in such titles as *Shadow of the Bat*, *Legends of the Dark Knight* and *Justice League Task Force*. "Knightquest" follows the climactic *Batman* #500, and promises to be another great Batman tale.

Starting with issue #50 of *Legion of Super-Heroes*, longtime Legion colorist Tom McCraw will take over the writing chores on the book. McCraw will continue the string of lifelong Legion fans to write the title. Stuart Immonen and Ron Boyd stay on as the series' artists, and McCraw will remain as colorist. Expect the venerable Legionnaires to ditch their "street jackets" some time in the future for new costumes designed by Immonen. Also, look for big changes in issues #53 and #54.

Image

Frank Miller and Geof Darrow have joined Image to create a yet undisclosed book for the company. More on this when information on the title is given out. Fans will note that Miller and Darrow last collaborated on Dark Horse's *Hard Boiled* mini-series.

Marvel

The "new" Daredevil debuts with the "Fall From Grace" storyline running in *Daredevil* #319-#325. As we reported last month, DD gets a new costume and a new partner. We have since learned that he will have a whole new civilian identity!

Deathlok also has a whole new direction change, starting in *Deathlok* #30 with "Cyberstrike" running through #33. In this story, the original Deathlok, Luthor Manning, returns from his apocalyptic future, and the current Deathlok, Michael Collins, gets transported to Luther's world. Unlike Collins, Manning has no problem with killing.

In *Iron Man* #300, Tony Stark takes full control of the armor with what is described as his "most high-tech ever" suit. Also, due the surprising popularity of the Jim Rhodes-helmed War Machine, the character will get his own series in early '94.

Look for the three-issue *Venom: The Madness* series this fall. With a story by Ann Nocenti and art by Kelley Jones, it should be exciting. In the story, Eddie Brock falls in love—and the alien costume isn't happy about it!

In November look for both the *Hawkeye* and *Scarlet Witch* four-issue limited series. In both series, the two characters both receive new costumes, so check out the new looks for old characters.

Valiant

Valiant will release the first of its long-awaited "yearbooks" in September with the *Eternal Warrior Yearbook*. It will be written by Dave DeVries and penciled by Stu Suchett, and it's about someone from Gilad's past who is tracking him down for all of the pain Gil has caused him. It also adds some insight into Gilad's past.

Valiant is also pursuing a possible crossover pairing Magnus: Robot Fighter and Nexus to be released sometime next year. If it becomes a reality, Nexus creators Mike Baron and Steve Rude will be the writer/artist team doing the book.

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FRANK MILLER WRITES

SPAWN 11

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Helping To Plan The Future

To paraphrase the old saying, "Time and publishing schedules wait for no man."

As you read these words, it is high summer—the Fourth of July is due, school is out, families are planning vacations. As I write them, however, it is mid-May, the trees have only recently turned green, and Independence Day is nearly two months hence. One of the great problems of publishing is knowing precisely what your readership will find interesting two to three months before it receives the issue at hand.

Add in the fact that—though you bought this magazine in late June or early July—it is actually dated August, and you begin to understand why editors perpetually feel as though the rest of the world is living three months behind. You start to feel like quicksilver: frustrated that the whole of humanity is moving at a snail's pace in comparison to yourself.

In the hope of relieving some of this "out of time" syndrome, I make a request: Send us some letters about the titles and events of the next 6-12 months that you are most anticipating. What plotlines are you anxious to see resolved? What changes in important characters have been announced that you want to see explored?

For that matter, what are you bored with? Have the Image books finally reached the end of their enthusiasm tether? Is your interest in "heroes" with big guns and even bigger attitudes waning? Does the name "Marvel" on the cover of comics still guarantee that you'll buy it? Do you care which of the four is the real Superman? Does it matter whether or not Bruce Wayne ever puts on the Bat-cowl again?

Let us know. The more we know about what you think is interesting—and the earlier we know it—the more likely we are to tell you about it before it hits the comics shops.

And maybe it'll help me feel less like I'm predicting the future every time I plan the contents for the next issue.

Pat O'Neill

Patrick Daniel O'Neill

THE ED.

BUGS BUNNY © &™ 1993 HANNA-BARBERA

Azrael AS IT GETS

But will DC's efforts on the new Batman be all in Bane?

There's good news and bad news in Gotham City. The good news is that Batman is not dead. The bad news is that the Dark Knight's back is broken, and Bruce Wayne has retired. The rest of the news is that there's a new Batman in town, bashing bad guys to a bloody pulp and making sales soar.

Oops! Did we just give away the plot? Not hardly. Nearly every comic reader out there has been privy to the buzz that's being generated by the current Batman story arc, and the upcoming epic *Batman* #500. Sales are skyrocketing on the lead-in books as Batman is about to get busted up real good by Bane, the ultimate wrongdoer, and Azrael's all set to take Bruce Wayne's place as the new scourge of Gotham. And while DC's marketing department cooks up a publicity coup that it hopes will rival the recent death of Superman, the creative team at the Bat Office—an impressive group of veterans and rookies—continue to generate a pair of books (*Batman* and *Detective Comics*) that boast the best elements of both classic and current comic techniques.

"Man, have we been planning this a long time!" sighs Doug Moench, the writer of *Batman*, explaining the development of "*Knightfall*". "We'd planned this particular storyline for more than a year and a half. In fact, because it was actually supposed to start about six months earlier, my only misgiving is that I personally started it when I was supposed to, and the lead-in ran a bit too long. But I'm really pleased, overall. This is the most fun we've had with this book in a long time."

By Clifford Meth

"*Knightfall*" was actually the brainchild of *Batman* editor Denny O'Neil, who first toyed with the idea earlier in conjunction with former *Detective Comics* writer Peter Milligan. Moench, who had previously written *Batman* from 1982-1987 (ending with #400), had just returned with *Batman* #481.

"Denny presented the idea to the joint creative teams at the first Bat Conference shortly after I returned," Moench recalls. (Bat Conferences bring creative personnel from all the *Batman* books together at a secluded rendezvous for several days of discussion and story brainstorming sessions). "Denny's original idea was to show Batman losing his stuff and getting burnt out, with the whole process culminating with Bruce Wayne taking a big loss and then retiring. In the end, a new character would take Bruce's place on the streets."

O'Neil and crew launched the idea with the release of *Sword of Azrael*, a story that gained accolades thanks to illustrations by Joe Quesada. "Right from the outset, Azrael was destined to be the new Batman. Unfortunately, nobody told the comic shops about Azrael's importance, so the book was a real sleeper," Moench laughs. "Now I hear that issues are going for about $20 each!"

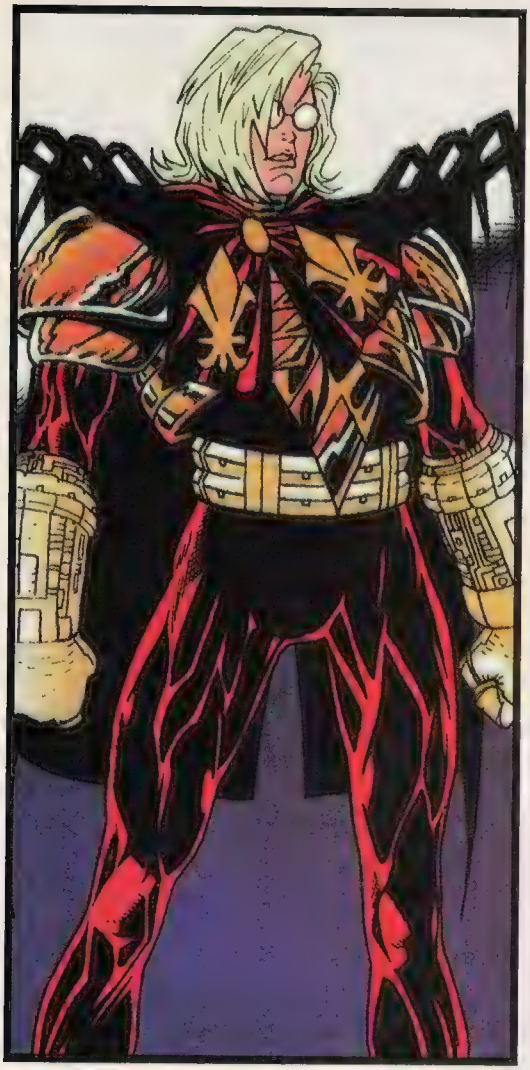
Next on the menu, the *Batman* creative team served up *Vengeance of Bane*, a one-shot that was also under-ordered because no one knew how important it would eventually become to the *Batman* storyline. "Bane was created to be the one guy that could eventually do Bruce in and, consequently, force Azrael to the fore," Moench explains. "In *Batman* #497, the Bane vs. Batman story, the whole issue is one long fight. Bane finally confronts the Batman in Wayne Manor. Here's Bruce/Batman, completely broken down after a series of battles with Gotham's biggest and baddest villains, and now, exhausted, he has to fight the worst guy of all. And Bane defeats Batman."

But the story doesn't end here. The DC team has only started building toward what some believe (and everyone there hopes) will be the best-selling DC book on record: *Batman* #500.

"It's more than just Batman 'retiring'," promises Moench. "Part two of the big story is that there's also a new Batman on the block. Of course, we'll do a double- or triple-size book—a 56-page story with a special zippidee-do-dah cover. It's really quite exciting."

"'*Knightfall*' is an exploration of who and what the Batman is," says Scott Peterson, the editor of *Detective Comics* and *Batman Adventures*. "It's a look at what drives Batman and makes him unique in the entire mass consciousness that Batman and Superman have crept into. The story arc has given us a way to delve ever deeper into this character, pull him apart, and learn what makes him tick. The results thus far have been absolutely stunning." Peterson says that DC has received more than its fair share of hate mail since rumors broke that Batman was "dying."

"They're so upset that we're doing this to Batman," laughs Peterson. "They should have heard by now that we're not killing the Batman, but there are people in, say, Iowa who don't have access to the fanzines or computer networks, or just don't know what's happening, and it really disturbs them to see tradition



Jean Paul gets ready to try on a new costume.

messed with. 'First Superman and now this!' they write. I'd like the fans to know that everyone here has total respect for the tradition, but it keeps things vital to shake up the system once in a while."

How long will Batman be out of it? Nothing is definite at this point, says Moench, but current plans take Bruce's/Batman's "retirement" through at least some 20-odd combined issues of *Batman* and *Detective Comics*.

"I've been writing comics since the late 1960s," says Moench. "All along, Batman was my favorite costumed guy because he doesn't have any super powers, and that makes him more believable. Any of us could be Batman if we were that devoted to training and that haunted by a traumatic episode. There's a core in me that's very attracted to that dark angel thing. I identify with it, although I don't condone vigilantism in real life. But, in truth, my ideal version of Batman was in the 'Prey' storyline in *Legends of the Dark Knight* (republished recently in a trade paperback). He is someone who is obsessed right to the point of going to the brink, but never over the edge. When I started writing the book, I approached Batman as if he's a real guy, and the *'Knightfall'* story shows it. Here is Bruce Wayne—a real person—getting sick and burning out.

"*'Knightfall'* is not only a great gimmick, it's also backed up by a good story, and it's fairly meaningful stuff," adds Moench. "We've put in an awful lot of time making it that. It will affect all the *Batman* characters—Robin, everybody. It will have long-range effects on the whole deal. My feeling is that comics ain't comics unless you read them. DC is trying to prevent comics from becoming nothing but pin-up books. We're all saying, 'Let's get back to what comics are all about', and I think that *'Knightfall'* will go a long way toward that goal."

Chuck Dixon, writer on *Detective Comics*, was also in on the *"Knightfall"* storyline since the conference where it was first proposed. "At the time, I was just the Robin mini-series writer, but Denny asked me to take on Detective," Dixon recalls. "I was really glad I got invited in—this is definitely the coolest time to be writing *Batman*." The way Dixon remembers it, O'Neil threw the big idea out at the conference and then Moench, Dixon, and O'Neil kicked it around. "Scott Peterson was also in on some of the early conferences," says Dixon, "and sometimes pencilers and inkers would put their two cents in. It was really an army of people involved."

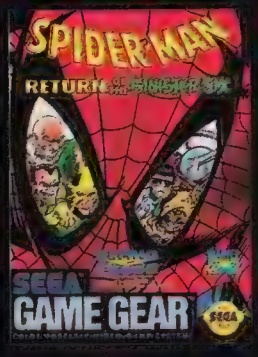
All parties report that, unlike other *Batman* plot lines of years gone by, the original *"Knightfall"* plot line went though unscathed. "Nobody said you can't do this or that," says Dixon. "I guess the closest we got to an argument was after I argued that you can't create a 'popular' villain—and then I was assigned to create Bane. Denny threw it out to Doug and I, and we thrashed it around until we finally came up with Bane. I wanted an evil version of Doc Savage. The job was to create the illusion of a superior guy to Batman—and no one is superior to Batman. The Joker, for instance, isn't Batman's physical equal. So we needed someone new—a villain who was both physically and intellectually superior to Bruce Wayne. The hardest part of this whole year-and-a-half's worth of writing/creating was coming up with a foil to give Batman the hardest of possible times."

Bane was designed to be similar to Bruce Wayne in that his own tragedy began before he was born. "It's a

"It's more than just Batman 'retiring'. Part two of the big story is that there's also a new Batman on the block."

GEAR UP!

THE RAGE IN THE CAGE, THE WAR OF THE WEBS AND THE BATTLE OF THE MACHINES!



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The man who finally puts the Dark Knight out of commission...Bane.

screwed-up, crack-the-mirror version of Batman," Dixon says. "Bane was imprisoned prenatally under Santa Prisca law because a male heir can fulfill the sentence of his father if the father is unavailable."

Dixon also went to great lengths to develop a realistic motivation for Bane. "Bane's a survivor," Dixon says. "He survives everything that they throw at him in prison—a prison that makes Leavenworth look like a Sunday school. Moreover, his greatest fear—his only fear—is of a bat creature, which he has nightmares about as a child. Consequently, when he learns of Batman as an adult from a prisoner from Gotham, Bane becomes obsessed with going after him. Like many other inmates, Bane is heavy into Nietzsche, so he believes that he must face down his fear."

After Dixon created Bane's personality, it was Graham Nolan's job to come up with the visuals. "I mostly went with my first idea," says Nolan. "I wanted to show Bane's face and expressions, so I put him in a wrestler's mask. But the editors wanted something more mysterious, so I covered up his eyes and mouth." Nolan says that Bane will be around for quite a while, and there will likely be a *"Vengeance of Bane II"*. "Batman must eventually have a resolution with Bane," Nolan says.

Since his childhood, Nolan's dream was to draw *Batman*. "I still remember all the hype of the Adam West TV series," he says, "and I believe that if it wasn't for Batman, I wouldn't be working in the industry." It's no surprise that Nolan's all-time favorite *Batman* artist was Jim Aparo. "Jim was an even better storyteller than Neal Adams," Nolan says. "There's no one around today who can touch his mid-'70s stuff."

But the bad news is that Aparo is leaving *Batman*. "I must say, I really enjoyed doing Batman," says Aparo. "I hold the title for the longest run, so I guess that's what I brought to the *Batman* mythos." Aparo attributes his two-decades-plus of success on *Batman* books (including a memorable run on *The Brave and the Bold*) to a style that's based on realism. He says he was most influenced by Dick Sprang. "I really liked Dick's work. His was the definitive Batman back in the 1940s. In the '70s, I really liked Neal Adams, the guy who really made Batman a creature of the night again, after DC had softened the character up a bit. Actually, every artist in my day was heavily influenced by Neal. We all tried to draw like him, and we eventually settled into our own styles."

After doing the first half of *Batman* #500, Aparo will pick up the art chores on *Green Arrow*. "I'm sure I'll be drawing *Batman* somewhere down the line again," Aparo says.

Mike Manley (*Darkhawk*), who has left Marvel, will take over Aparo's slot on pencils. Manley, the newest member of the *Batman* creative team, first came to the *"Knightfall"* project in February. "I came about it in a very roundabout way," Manley says. "I finally left *Darkhawk* after issue number 25 and decided to hunt around and see what I could find." After this two-year run, Manley didn't know if he wanted another monthly series or special projects. "I really wanted to concentrate more on the art, which is harder with a monthly book," Manley says.

Manley's friend, Bret Blevins (*Ghost Rider* and *Sleepwalker*), had left Marvel for DC. "He (Blevins) told me that Archie Goodwin (editor of both *Legends of the Dark Knight* and *Sword of Azrael)* was treating him very well, and I decided to go talk to Archie, who ended up giving me the upcoming *Dark Knight* annual," says Manley. "From there, word spread around DC that I was interested in doing other work. One night, Denny (O'Neil) called me and offered me *Batman*. Well, as you can imagine, I was very excited. Jim Aparo had been doing various *Batman* books since I was a kid—he was absolutely one of my favorite comic artists. In fact, I used to confuse his work with Neal Adams, because it was so dark and moody. It's rough following anyone who had a gig like that for such a long time. It's almost like following Jack Kirby on *Fantastic Four*."

Manley—who says his major influences were Alex Raymond, Al Williamson, Joe Kubert, Wally Wood, Moebius, and Kirby—says that the only comics he read as a boy were DC's. "They were all that I could get my hands on because there were no stores around that I knew of that

were selling comics, and I used to get mine from a vending machine," says Manley. "Consequently, *Batman* means a lot to me." Manley says that he won't attempt to follow what Aparo did on *Batman*. "If you think that you're following someone's style, you're really not," Manley explains. "Without Bruce Wayne, it's going to be a very different kind of *Batman* book anyway, so I want to try and take it in my own direction."

And what of the "new" Batman? "He's completely different," promises Moench, "He's totally dark, too ruthless, too gonzo. Unlike the Bruce Wayne Batman, Azrael goes over the edge. That's what makes '*Knightquest*', which starts in #500, so interesting. I've always liked hard-boiled stories, and this is as hard-boiled as you get. Unlike Guy Gardner, who is a jerk, Azrael/Batman is a true antihero. He'll be harder and tougher than Bruce. Bruce was never dark enough to really be the Dark Knight. Azrael will do whatever it takes to get the job done."

The new Azrael/Batman will also be the Batman of *Detective Comics*. "Azrael is a neat character," says Dixon. "He's still evolving. He doesn't understand himself because of the 'system' that's ingrained into him by the order of St. Dumas. Azrael has no control over his own actions, and that's not Batman, who is in control all of the time."

The greatest thing about working with the *Batman* characters, says Dixon, is that the material is classic stuff. "Then along comes Azrael, and all of the rules are thrown out the window," he laughs.

"He'll be harder and tougher than Bruce. Bruce was never dark enough to really be the Dark Knight. Azrael will do whatever it takes to get the job done."

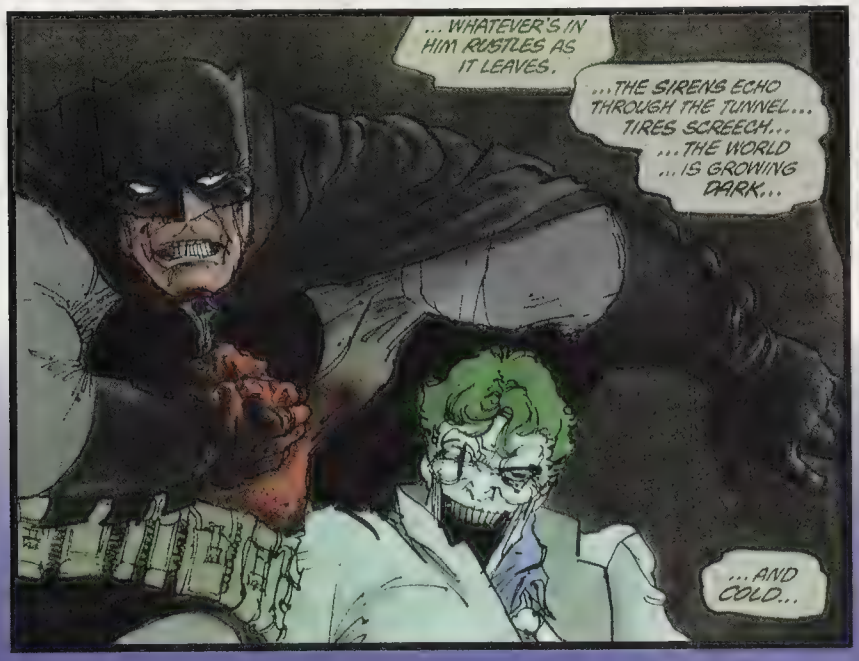
"There's new relationships. Azrael/Batman can't even be partners with Robin, who he sees as a drag. In fact, Robin is actually the first character to see what's wrong with Azrael—who is even more fixated than Bruce was about Batman."

Peterson promises that the "*Knightfall*" storyline will have long-term effects on the Bat books, possibly lasting two and three years. "If a reader were to stop reading the book for several years, superficially speaking, they wouldn't be lost if they started reading it again in 1995. But there will be some changes in the character. One of things that I'm proudest of is that when Robin died, he stayed dead. We'll never go back and say that didn't happen. Jason Todd is gone for good. Things affect characters in our books in a very real way, and for the long term."

This scenario is not unique to "*Knightfall*." *Superman*'s and *Batman*'s creative teams have always worked quite closely to maintain continuity between sister publications. If fact, Peterson says that, in the case of *Batman* (*Batman, Detective Comics, Legends of the Dark Knight, Shadow of the Bat* and spinoff books), the editorial team always has in mind the general scope of the books for at least the next year-and-a-half to two years.

"For a typical conference, Denny and I will come up with a rough agenda," says Peterson. "For instance, from 10 a.m. to noon, we'll talk about the Joker and how he fits in. Then, after lunch, we'll discuss Bruce's love life, and so forth. Most books don't have to function at this level of organization, but because we have different teams, we have to be coordinated."

At DC, the *Batman* artists are as integral a part of the equation as the Dark Knight's wordsmiths. Working closely with his writers and editors, Joe Quesada was



Frank Miller gave Batman a couple of bad days.

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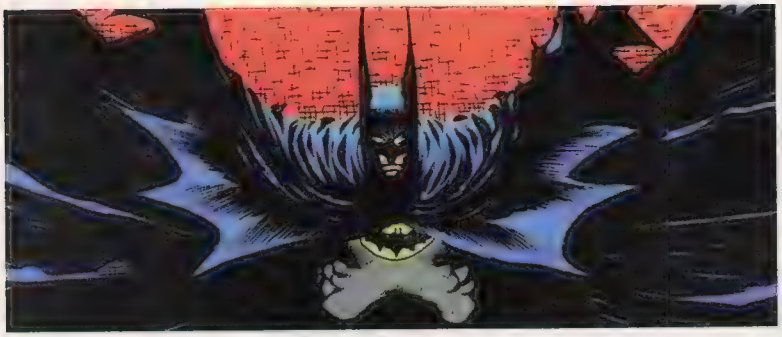


handed the somewhat intimidating task of designing the new Batman's costume.

"I was actually offered the *'Sword of Azrael'* project, knowing that Azrael would eventually become Batman," says Quesada, whose current credits have him simultaneously working for DC, Marvel, and Valiant. Being conscious that Azrael would figure so significantly into the Batman universe, the artist took several days to come up with the visual concept. "What we originally had in mind for him was a medieval knight," says Quesada. "Denny originally wanted the young Azrael to take his father's costume, because Azrael's father dies in the first six pages of *'Sword of Azrael'*." Quesada suggested that they do two versions of the costume. "First, we went to Sky Books in New York City, a place that specializes in military books. They had all of these wonderful books of military knights and medieval knights, and I picked pieces from this one and that one and finally came up with the Azrael costume," says Quesada. "Fortunately, everybody loved it. I brought in the father's costume and the modern one, and got great responses from the fans as well as my editors."

The new Batman costume was a little easier to conceive, says Quesada. "All in all, I would have to say that the new Batman costume was a 14-hour day," he recalls. "I'd been thinking about it for a long time, so I had an idea where I wanted to go." The new costume, he says, is a logical extension of the Azrael costume. "First of all, it's important to understand that Azrael was trained to be this knight of vengeance for the Order of St. Dumas," says Quesada. Azrael was trained subliminally as a child, and now has an expertise in both martial arts and weapons. With that understanding, Quesada decided to have the new Bat outfit combine elements of the two costumes, with a number of new features drawn in.

"Before I set out to actually draw characters, I first try to find out what the writer is thinking," Quesada explains. "I actually try to put myself in the character's head." Method drawing a la Stanislavski? Quesada laughs and says, "Let's just say that I run up and down my apartment acting out the scenes. I figured that Azrael would look at Batman's original costume and say, 'Yes, it instills fear, but it doesn't make bad guys go in their pants'. Not only that, the old Batman costume was too hands-on: you have to reach down and into your utility belt and pull out a Batarang or a rope, and so forth. Azrael would far prefer a quicker method, one where everything he needs is right at his fingertips. Consequently, we see the costume starting to grow as he experiments with being Batman. He keeps improving on the costume, issue after issue, until every portion of the costume becomes a deadly weapon. It's also an extension of what Azrael is going through mentally, dealing with the Gotham underworld on a day-to-day basis."

As one of the comic industry's hottest artists, Quesada currently finds himself in the enviable position of being able to pick and choose between any number of projects. Outside of the obvious, why go with the Batman?

"*Batman* is what got me into comics," Quesada says. "I was doing nothing with my art for years, despite the fact that I was an illustration major at the School of Visual Arts in Manhattan. All I was doing was working some lousy jobs, including a gig at FAO Schwarz [the toy store]. I was a terrible employee because I spent so much time doodling on napkins in the stockroom.

"One day, someone saw these little scratchings of mine and suggested that I try drawing comics. The next day, this same guy handed me the very first issue of *'Return of the Dark Knight'*. I was instantly hooked," Quesada adds. "From that point on, I educated myself in the comic-book universe all over again. Then I put together a portfolio, and here I am. But it was really Alan Moore and Frank Miller's version of Batman that inspired me. In fact, when I recently met Moore and Dave Gibbons together at the San Diego ComicCon, it was like meeting Lennon and McCartney. These guys wrote and drew the Sgt. Pepper and White Album of our industry."

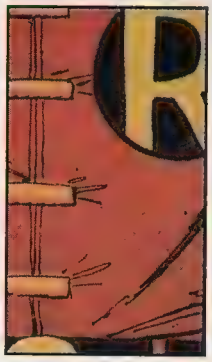
Gotham City dwellers and comic readers everywhere are in for at least a year or more of an all-new Batman. "The question now," says Moench, "is how will Gotham—the mayor, Commissioner Gordon, Robin, the bad guys—react to a radically-different Batman? What are the repercussions? As they start to understand that Azrael is the kind of Dark Knight that they could have had all these years, everyone is about to learn the truth: that the Bruce Wayne vision of Batman was not such a bad guy after all." ☆

Clifford Meth is a freelance writer based in New Jersey.

Will Bruce Wayne return? Only time will tell.

Batman, Bane, and Azrael ™ & © 1993 DC Comics.

Boy, WHAT A WONDER!



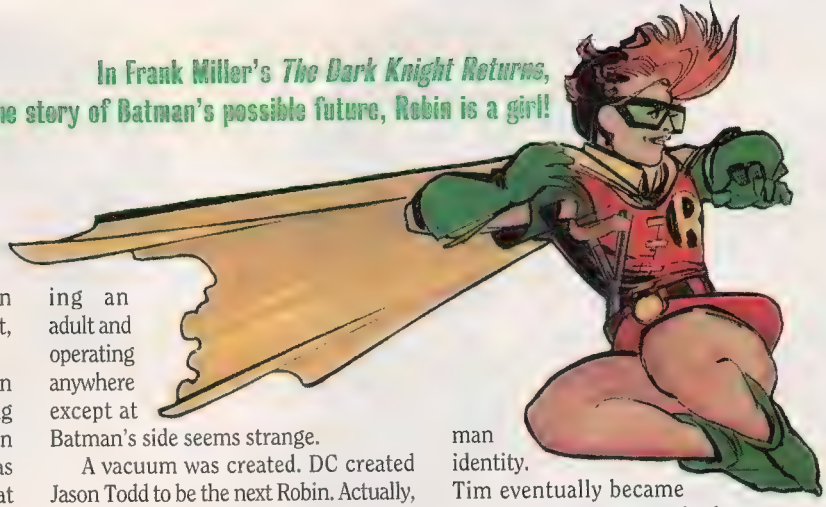
Robin was first created, and is still most widely recognized, as Batman's teenage sidekick. Many superheroes in the 1940s had their own sidekicks, created so that the younger crowd could identify with the youthful companion. Seeing sidekicks in action was supposed to allow the reader to imagine that he, himself, was training with the mighty and powerful superhero. When Batman instructed and guided Robin in pursuit of a criminal or super-villain, the teen could imagine that he was actually being given advice by Batman. And, during those fewer but especially triumphant moments when Robin provided actual advice to Batman, the targeted young reader could easily imagine being in Robin's shoes and providing the Batman with an important hint or nudge in the right direction. Still, as Julius Feiffer observed in *The Great Comic-Book Heroes*, "I never wanted to be Robin; I wanted to be Batman." For many decades Robin lived in Batman's shadow, and was always associated with Batman.

In the past several years, though, with a revamping in attitude and costume, the newest Robin, Tim Drake, has become extremely popular in his own right. He has gained his own identity and character separate from Batman, thanks to three well-written and well-marketed mini-series, and a careful approach to the character's development.

The history of Robin takes several twists in character, identity, costume, and attitude. The youngest Robin, Dick Grayson, has grown up to become Nightwing, long-time leader of the New Titans. His parents met a fate similar to Bruce Wayne's: John and Mary Grayson fell to their deaths during a circus act—victims of a crime ring that was threat-

Tim Drake, not the crazy kids you remember from television.

In Frank Miller's *The Dark Knight Returns*, the story of Batman's possible future, Robin is a girl!



ening the circus. Bruce Wayne was in the audience and saw the entire event, taking in Dick Grayson as his ward.

The Dick Grayson Robin is the Robin that is certainly most well-known among the general public. The old television show with the silly-punning Robin was straight from the comic books of that period, and, unfortunately, is probably something of a hindrance to Robin's image. Current comics readers know that today's Robin is much more interesting, and much less annoying, than the public image. In the popular *Batman: The Animated Series*, Robin is still Dick Grayson, although he wears the costume designed for Tim Drake.

In the 1980s, DC realized that this old Robin needed some revamping. However, there was so very much history, and so very many stories, that they allowed Dick Grayson to leave the Batman's shadow. They gave grown-up Dick the Nightwing identity as a necessary measure to totally separate Dick from Batman. A separate identity was probably necessary for Dick, as thinking of a character bearing the "Robin" name becoming an adult and operating anywhere except at Batman's side seems strange.

A vacuum was created. DC created Jason Todd to be the next Robin. Actually, it created him twice. In the period before the Crisis on Infinite Earths and the subsequent rewriting of much of Batman's early history, Jason's origin and personality were literally duplicates of Dick Grayson's. Post-Crisis, he became a "kid with an attitude," adopted by the Batman after discovered swiping the hubcaps from the Batmobile. But this new Jason's "attitude" was so annoying that his popularity always seemed low. When DC created the famous *"Death of Robin"* storyline with its 900 phone number poll on Robin's fate, people from all over the country wanted blood—and got it, as the Joker brutally murdered Jason Todd.

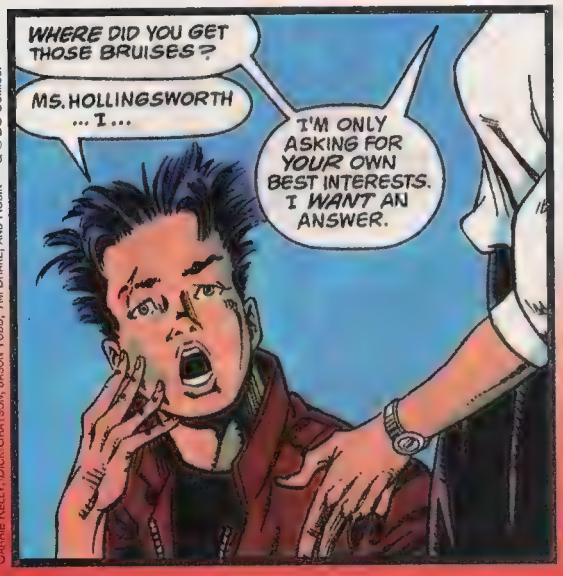
As a direct result of these events, Batman became more driven, obsessed, and psychologically less stable. These angles were played especially well by Marv Wolfman who, in the story *"A Lonely Place of Dying"* (running in both the *Batman* books and *New Titans*), revealed that Tim Drake watched Dick Grayson's parents fall to their deaths. Tim becomes concerned with Batman's overly-obsessive behavior and deduces on his own that Bruce Wayne wears the Batman identity.

Tim eventually became the new Robin in 1989, the first person to wear the red, green and gold who is not also Batman's legal ward. The storyline argued that Batman needs Robin, as Batman's dark, obsessive mood needs a lighter tone for balance—balance of both Batman's sanity and balance for the reader. Tim Drake argued not only with Dick and Batman about how very badly Batman needs a Robin, but to the comics readership as well. Comics readers have agreed, and accepted Tim Drake.

Robin has undergone several notable changes since debuting as Batman's sidekick.

As part of the "updating" of Robin, Tim Drake got a new costume in *Batman* #457. The updated costume is quite reminiscent of the old costume, yet with a less childish look. The design is possibly one of the best-looking costumes in comics today—including a reversible cape and plenty of neat gadgets. The little shorts are gone, replaced by green tights, and full black boots replaced the little winged shoes that looked like a fairy's shoes out of Peter Pan. The gadgets, ranging from sonar, radio, communications processing, a small floatation device, and night-vision goggles, are all completely believable, and never overused.

The first Robin mini-series was released in late 1990, and took DC and retailers by great surprise. The first issue went into second and third printings, and then into trade paperback form. More importantly, the first issue introduced a whole supporting cast of villains and sympathetic characters (that have since been expanded further) separate from the Batman mythos. Sir Edmund Dorrance, a blind crime lord with terrific fighting skills, will probably grow to become Robin's most fearsome enemy.



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Dick Grayson, the original Robin and now Nightwing, passes down his old uniform.

The second mini-series was released a year later. The story was a rematch between the new Robin and the Joker. The Joker's having killed the second Robin built great anticipation among comics fans. The story and the plot were handled extremely well by the same creative team—Chuck Dixon on writing and Tom Lyle on pencilling.

Unfortunately, the series fell victim to marketing as it was one of the most gimmick-laden series (mini- or regular) ever to be marketed. First of all, there were five different covers for the first issue, four for the second, three for the third, and two for the fourth. Each cover had a holographic image (different only for each issue—not for each cover) with a cheaper newsstand edition (a tradition that DC has continued). The marketing behind this idea is always that many speculators or collectors will want not only all the covers, but multiple copies of each. Using this strategy, DC produced 14 different comics that really spanned only four separate issues.

And to quote those late-night TV commercials, "But wait—there's more!" There were polybagged collector sets for each issue that included a trading card of the hologram for that issue. Finally, there was a boxed set that included all of the trading cards, all of the issues, and all of the holograms—and a new slipcase with a hologram. A speculator who took advantage of all these various packages could well have spent $100 to $150 on the four-issue mini-series (assuming he purchased two copies of the polybagged collector set—one to open, one to keep bagged—as is fairly standard practice among speculators).

Fortunately, an average consumer really only needed to spend $4 to read the entire story. Unfortunately for many retailers, many readers opted for the cheaper way out—or perhaps bought only the 'neatest' cover of their choice. If this entire description is confusing, don't worry. The point is that DC really overkilled the marketing. Or, perhaps, it was ahead of its time. Perhaps demand will go up late this year when the Robin monthly is finally announced.

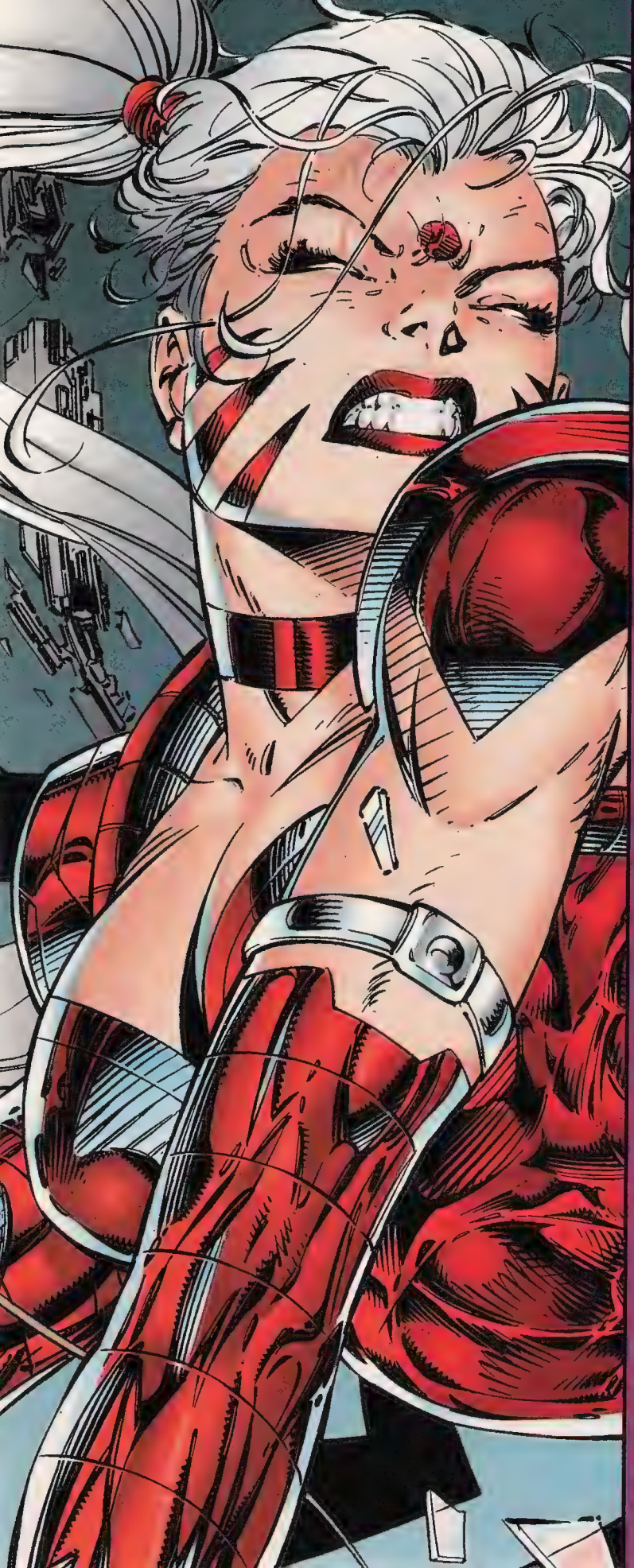
The third mini-series kept the gimmicks alive, with "movement-enhanced covers." These covers were polybagged with a poster of the regular newsstand editions, again soliciting multi-issue buyers. The movement-enhanced covers were fun to play with, as each issue had a small panel inside the cover that included an image on either side. This panel really does give the illusion of movement when slowly pulled between the special plastic in the cover. Some of the images work better than others, particularly those that focus on a single scene, and small movements in that scene, as opposed to switching between two entirely different scenes. Unfortunately DC took the time to fill in the border around the moving image for only the first issue. The next time DC uses this cover gimmick, it definitely needs to fill that border in with some detail!

The third mini-series also introduced a character named Ariana, who seems destined to become Tim's girlfriend. How he will deal with her, and his and Bruce's secret identities, are story elements for the future. Another plot element introduced was the nature of the physical abuse that a teen-ager would receive while battling criminals and villains. When a teacher and Tim's father notice the teen's bruises, Bruce Wayne is suspected of causing the injuries. While the subplot was developed well, it did suffer an overly abrupt but positive resolution.

At this point, and with appearances in *Batman* and *Detective Comics,* Tim Drake has cornered a section of the DC Universe just for himself. Upcoming events in *Batman*, including the apparent retirement of Bruce Wayne, put Robin in a particularly interesting position for his own series, which he will be getting towards the end of the year. The future for Tim Drake looks very exciting, and has just begun. ☆

Henry T. Colonna is a freelance writer based in northern Virginia.

The second Robin, Jason Todd, after he was brutally murdered by the Joker



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STRAIGHT-ENED SHOOTER

Having survived an upheaval at Valiant, a comic book leader takes a Defiant stance with his new company.

By Patrick Daniel O'Neill

PHOTO: AL ORTEGA

"What I'm doing with the Defiant universe is kind of the reverse of what I did with the Valiant universe," says Jim Shooter of his newest venture into the world of comics publishing.

Shooter has been writing and editing comics for nearly 30 years, beginning with the idea for *Superman* covers he sold to editor Mort Weisinger when he was 13. He made his mark on the Legion of Super-Heroes feature in *Adventure Comics*. Then, after several years, he dropped out of the business. He returned to the Legion in the early 1970s, then moved on to Marvel Comics, eventually becoming its editor-in-chief.

He left Marvel under a cloud of controversy in 1987 and, with a group of investors, founded Voyager Communications. Voyager started its comics publishing with licensed versions of the World Wrestling Federation and Nintendo computer games concepts. In 1990, Shooter and Voyager launched the Valiant line of comics, basing the new universe on a group of characters licensed from Western Publishing, including Magnus and Solar.

In 1992, Shooter left Valiant. Now, with controversy behind him—he hopes—he's ready to start over.

"In the Valiant universe, I started out in the 'real world,' albeit one title was in the future," Shooter explains. "It was down-to-earth stuff—five kids riding around in a Mustang—then I took the whole universe to a place beyond the world, the Lost Land, and did *Unity*. From *Unity* all sorts of stuff flowed back into the realistic, down-to-earth world—that's how I was going to get Turok here and dinosaurs for him to chase. That was how I was going to tie together the future stories with the past and present. It was a real-world start, building up to an extra-dimensional spectacular."

HE LEFT MARVEL UNDER A CLOUD OF CONTROVERSY IN 1987.

IN 1992, SHOOTER LEFT VALIANT.

But the first Defiant title seems to break from that mold, as Shooter notes. *Plasm* is a world in another dimension, where all technology is based in biology. Machines are really living organisms, and all life is ripe for manipulation. Shooter says the world of *Plasm* is callous about death since all matter is merely fodder for rebuilding the world.

"The Defiant universe starts with its *'Unity'*," Shooter points out. "*Plasm* is really *Unity* for Defiant. So I'm going to start with the extra-dimensional, spectacular, outrageously visual science-fantasy world, bring humans into it, and then take them back to the real world."

The humans—five of them from varying backgrounds—get into the picture when Lorca, something of a rebel in the *Plasm* order of things, discovers Earth and decides to use it as a means to revolution. The opening story arc will describe their adventures in this strange world. But *Plasm*'s story won't end there. The back story is told in a 150-card set of trading cards that can be arranged as a set of comic-book pages, scheduled for release in June. August will see the release of *Plasm* #1, the first issue in the regular ongoing series.

"*Plasm* is truly a series about the world, so most of the five initial Earth characters will be coming back to Earth, and other characters will be introduced," Shooter says. "You can think of it like the Oz books. They go on, they continue, but the world is the star. There will be a lot of crossover with Earth here-and-now, which I like to work with dramatically, scientifically, and logically. As it unfolds, people will see there is a strong rationale for *Plasm* and its relationship with Earth."

Why work "backwards"? Shooter says it was a way to surprise the reader; to deliver something comics fans wouldn't expect. "Part of my reasoning was that it was sort of the last thing people would expect from me," Shooter says. "They don't remember that I've been doing outrageous science-fantasy stuff for a long time. They remember the last thing you did. If you asked a hundred comics fans, 'What do you think Shooter's first Defiant book will be like?' they'd answer, 'Probably sort of like *Harbinger* or *Archer & Armstrong*—regular guys with some superpower twists thrown in.' So the last thing I wanted to do was exactly what people expected. I wanted to surprise everyone.

"One of my hobbies is to read a lot of science books that are way over my head, try to figure them out, and then try to apply cutting-edge quantum physics theory to all of my rationales and justifications and make it all very logical," Shooter continues. "You're going to see a very scientifically valid universe that makes sense to real people who live in the real world. My secret fantasy is that Stephen Hawking would read this and say, 'Not bad'."

Shooter's collaborator on *Plasm* is penciler David Lapham (along with inker Mike Witherby) [see sidebars]. The writer/editor has nothing but praise for Lapham's talent.

All artwork ™ & © 1993 Defiant

"I have to tell you: I may not be Stan Lee, but David Lapham could be Jack Kirby," Shooter chuckles. "He's the kind of guy who brings so much imagination to what he does. He's not just a 'draw-the-picture' kind of guy. He brings so much into it. If you've got a guy like that, you want to give him a stage to play on where he can really design and create and do spectacular visuals."

Lapham began his young career, not surprisingly, at Valiant—and learned the ropes under Shooter's tutelage. "Dave started off doing the nice six-panel grid stuff. I put people through that when I'm training them. I did it to Frank Miller, too," says Shooter. "I force them to learn what goes in a panel before they start screwing around with the shape of it. Just like Frank did, Dave reached a point where he understood the basic fundamentals of storytelling and was able to bring a lot of creativity to the delivery of the story. He has reached that point, and is ready for a vehicle that will really let him flex his muscles a little bit."

NOW, HE'S READY TO START OVER.

The Defiant universe will not begin and end in the *Plasm* dimension.

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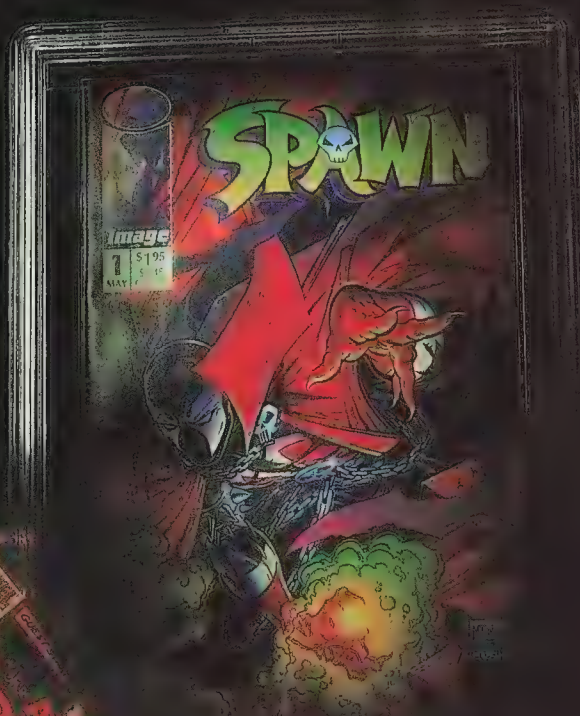

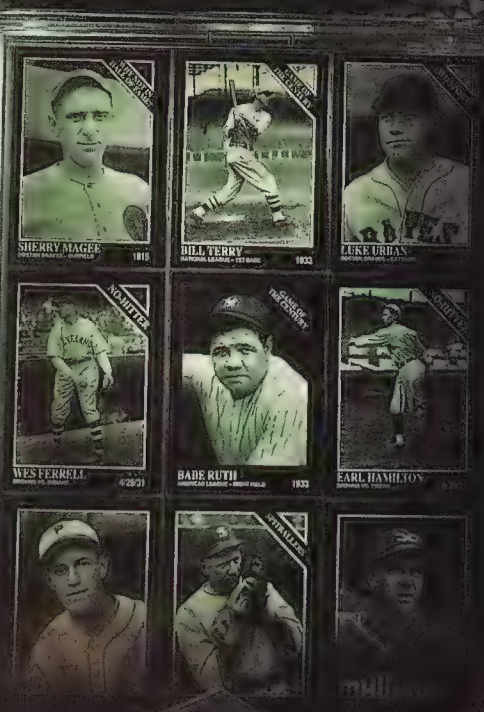

"I care about cool. I don't care if it preserves the comic and I don't care if it keeps the comic mint. When you hang these frames on your wall, with your favorite comics inside, they look cool! And that's the most important thing."

Todd McFarlane
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THE DEFIANT UNIVERSE WILL NOT BEGIN AND END IN THE PLASM DIMENSION.

Shooter plans a month-by-month roll out of new titles, beginning in the fall. In October, Defiant will present *The Good Guys*, "a group of young super-powered kids on Earth," Shooter notes. "I've been doing young superhero groups since 1965 and I'm going to do it until I get it right," he jokes. *The Good Guys* is written by Mike W. Barr and drawn by David Klein. In November comes *War Dancer*, plotted by Shooter and Alan Weiss, with Weiss scripting and penciling. "*War Dancer* is really the key that links the dimension of *Plasm* to Earth," says Shooter. "As his story unfolds, the reader will start to understand how these things tie together."

Shooter seems most enthusiastic about Defiant's December release, *Dark Dominion*—written by Shooter, with art by Steve Ditko and Steve Leialoha.

"Steve Ditko revolutionized magic in comics in the '60s with *Dr. Strange*," he points out. "Before Ditko, magic in comics was guys in top hats and tails who either did it by deception—they were hypnotists like Mandrake—or they said things backward and miracles happened. Then Steve came along and introduced the rituals and spells, and other dimensions and demons and astral forms. No one's been able to think of magic any differently since. When they revamped Dr. Fate they made him into an Egyptian Dr. Strange.

"I gave that a lot of thought, had a lot of talks with Steve, and asked if he would help me do it again," Shooter continues. "Ditko's a cantankerous guy sometimes, but he came around and was brilliant. We've cooked up something that will set the world on its ear. No one's ever going to think of magic the same way again."

That's not the end of the big-name comics talents who have agreed to work for Defiant. After clearing up some other commitments, Chris Claremont will sign on board to help define the Defiant universe and to script an as-yet unnamed series.

As has been noted many times in the past several months, the summer of 1993 looks to be the most crowded in terms of comics product in decades. But Shooter is sure that Defiant will make its presence felt. "I'm not afraid of being lost in the shuffle this summer," Shooter says. "I think we're the team to beat. After I left Valiant, literally every other company in this business—maybe except Tundra—called me and said, 'Do it for us. We'll make you a deal. We'll make

Mike Witherby:

An inker doing top "quillity" work on Plasm

In many ways, a good inker is like a good bass player. If he's good, you don't hear him—but you notice when he's missing.

Like some of the great inkers of generations past, Mike Witherby's talents are greater appreciated by those he works for than by the general population of comic-book fans. But popular recognition should be just around the corner, thanks to his current work on Defiant's *Plasm*. Like Joe Sinnott, Tom Palmer, Klaus Janson, and other inkers of the post-Silver Age, Witherby has carved a niche for himself by being steady and dependable, and, more importantly, by adapting his seasoned inking talents to the diverse pencilers he works with.

Born in Anchorage, Alaska, Witherby was first exposed to comics in 1967. The 36-year-old artist says his favorite book of those days was *Silver Surfer*, written by Stan Lee, penciled by John Buscema and inked by either Sinnott or Sal Buscema, John's brother.

Growing up in Montville, N.J., Witherby had virtually no training. Much to his chagrin, he says he found no suitable art schools. "I was fortunate enough to run into Joe Rubenstein," says Witherby. "I compare myself in this way to Hemingway, who had no formal training but learned from the best. Rubenstein is one of the great artists in the business. Joe taught me virtually everything I know."

Witherby's first "real" job was comics-related, doing graphics for Hero Games' role-playing game *"Champions."* After that, he worked for Malibu and Innovation on titles such as *Ex-Mutants*, and eventually found his way to Marvel, where he wound up drawing Marvel Universe figures. This, in turn, led to the short-lived *Silverhawks* series, which Witherby penciled, and then to an inking job on *Psi-Force*. Then, with little warning, Witherby decided to bail out of the industry.

"I had just turned 30, and I was fed up with bad projects," Witherby recalls. "I decided to try my hand at construction." But it wasn't long before Innovation's Dave Campiti called Witherby and urged him to do more work for that company. So Witherby put the hammer down and picked up his brush.

"It felt really good to be back," Witherby admits, calling that day his personal "Sweeney Todd" moment. "There's a scene where Sweeney Todd, the demon barber of Fleet Street, picks up his razors again and opens one up and says in a booming stage voice, 'At last, my arm is complete again!' It felt exactly the same way to pick up a brush again."

Shortly afterwards, Rubenstein contacted Witherby and told him that he was looking for an assistant. "Joe flew me out to New York City to work as his sideman, and he trained me all over again," says Witherby. "While I was back on the East Coast, Joe pushed me to go to Marvel and show them my stuff."

Witherby met Marvel group editor Bobbie Chase. Chase needed an inker for an *Incredible Hulk* annual, and Witherby got the job.

"It was my first work over Ron Wagner," Witherby recalls. "I was really impressed with this guy's style, and I was anxious to work with him again." Marvel was impressed, too. Witherby and Wagner were teamed again on several fill-in issues of *Punisher War Journal*, and then on a several-issue storyline in *Ghost Rider*. Based on their success as a team, the two were awarded the job of being the regular team on Marvel's revival of *Morbius*.

"Ron is a fantastic illustrator," says Witherby. "Nevertheless, when the opportunity came along to work with Jim Shooter— especially on a book like *Plasm*—I just couldn't say no. Fortunately, I've got a fantastic new artist to work with. Dave Lapham's pencils are exciting, and I think I'm doing my best work."

—Clifford Meth

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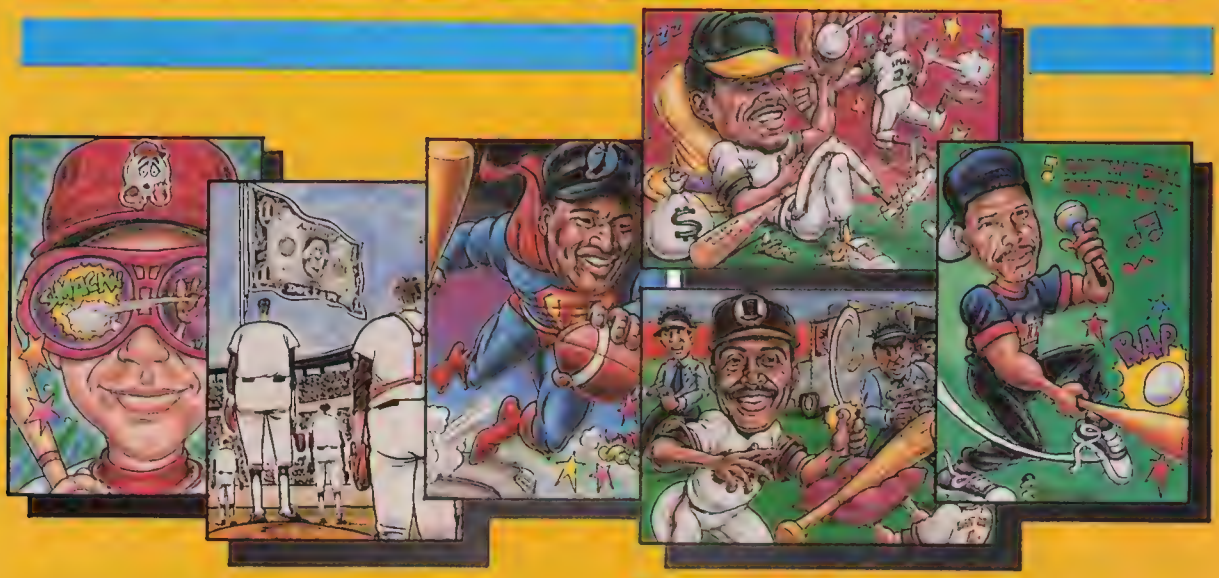

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you a partner, or whatever'. I found a better deal on my own. I've done this before, they (the other new superhero lines) haven't. We're going to enter this summer as a leader. The burden of proof is on the others.

CHRIS CLAREMONT WILL SIGN ON BOARD TO HELP SHAPE THE DEFIANT UNIVERSE

"The good news is that there's plenty of room, especially if Marvel is vulnerable," Shooter adds. "We could all do very well. Malibu has some pretty heavyweight guys working on their Ultraverse. Dark Horse and [its publisher] Mike Richardson have gotten together an impressive group of people. Richardson is one of the smartest guys you'll ever meet—and he's an inch taller than me. I think it's quite possible that, by early next year, if you look around the comic-book industry, it's going to look far different from what it is now. Instead of the big company and some smaller companies, it's going to be four, five or six companies that are pretty even. I predict that, as we add our titles, Defiant will continue to rise and we will be a force in this business." ☆

Dave Lapham:
Steering Defiant's Flagship Book

Why is Dave Lapham smiling? At the grand old age of 22, the innovative illustrator is about to become one of comicdom's hottest new artists while working at the industry's newest company. Valiant may have put young Lapham on the map, but Defiant could make him a star.

"I've always wanted to work with Jim Shooter," Lapham explains of his switch to Defiant: "It was really sad for me when he left Valiant. The whole place was just different."

But Lapham and Shooter had developed a friendship that would keep the two in touch long after the Valiant/Voyager coup which put Shooter on the unemployment line. In fact, the two creative friends wasted no time in coming up with a number of projects for other companies.

"First, we pitched an idea together for Topps," Lapham recalls. "Then, Jim Valentino called Jim suggesting that we do an Image book. That's when we created *Plasm*. We got together in a hotel and just came up with it. But the Image deal fell apart when they heard that Jim was planning a new company that would compete with Image." Nevertheless, *Plasm* lived on and essentially laid the foundations for Defiant as the cornerstone of a new universe.

Although some might find it hard to believe, Lapham is a completely self-taught artist. He says he owes his chops to a pile of art books, and a lot of hours sweating over sample pages. Lapham was doing layouts for a newspaper at the time. Marriage was a year away. Armed with a sizzling ambition and a now-or-never attitude, he decided to quit his job and take his best shot.

"I used to do about eight pages and Maria (now his wife) would copy them, write my name and address on the back, and then send them out every three weeks," remembers Lapham. "We mailed them off to every editor at every large and small company. I knew that the only way to get their attention was to bombard them." After months of bombardment, Valiant made the call.

"One of the highlights of my life was hearing Don Perlin's (Valiant's vice president of special projects/creative director) gruff voice on my answering machine asking me to come up," Lapham laughs. "It was my first real professional contact."

Shooter's vision of Valiant was to recreate the old Marvel bullpen atmosphere. "The idea was that you didn't have to be Jim Lee walking through the door, but you could train with real pros," says Lapham. "That's what Jim Shooter had come from, and that's what he'll do at Defiant."

From day one, Lapham's contact with Shooter told him that the experience would be rewarding. He recalls an incident during one of his first assignments, on the *Rai* flip-book. "It was my first real comic book," Lapham says. "Jim asked me to check the credits and make sure that they spelled my name right. As it turned out, they'd spelled all the names wrong, and then we all ended up with no credit at all!" It was disheartening, to say the least. But Shooter saw to it that a full-page ad was taken out in *Comics Buyer's Guide* correcting the mistake. "I knew right away what kind of person I was working for," says Lapham.

Lapham is as excited about *Plasm* as he is about Shooter. "*Plasm* is a world in another dimension where all technology is based on their ecosystem," he explains. "Everything on *Plasm* is genetically engineered: cars aren't built, they're raised from pups. The hierarchy is also very warlike. They have so much bio matter—plasm—that they go out and conquer other worlds. They kill everyone and mulch them up for mining and raw material. On *Plasm*, laws and morality are also quite different. Life isn't respected because everything is part of the system—the system is all important."

—Clifford Meth

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Grandville, Mich. Age: 16

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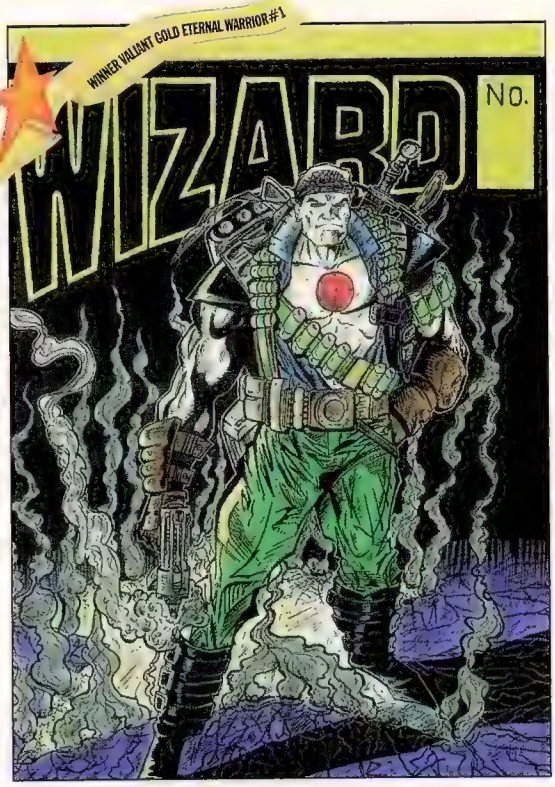

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Jay Hacker III
Athens, Tenn. Age: 17

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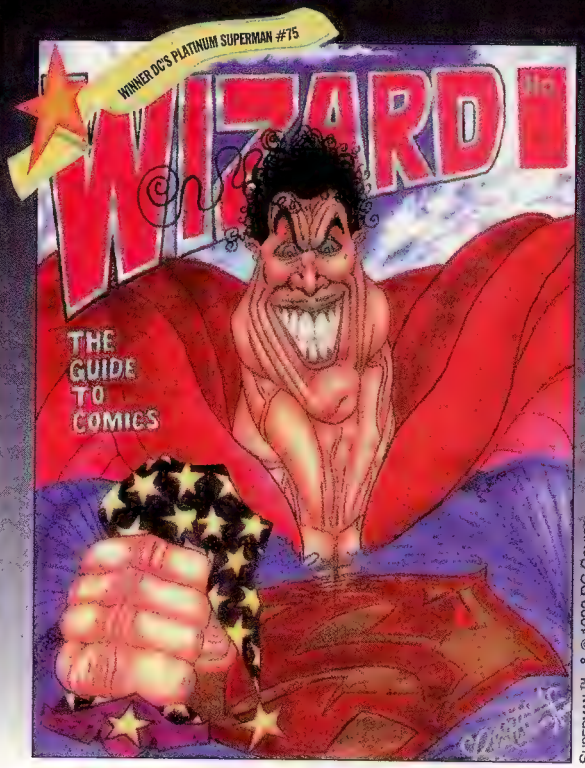
Calvin Henio
Albuquergue, N.M. Age: 17



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Robert Henne
Seattle, Wash. Age: 29

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Howard Colbert
Trumbull, Conn. Age: 25

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Craig Smithson
San Manuel, Ariz.

CODENAME:
STRYKE FORCE
MARC SILVESTRI
BRANDON PETERSON
image
COMING IN AUGUST
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Aurelio Galindo, Jr.
Chicago, Ill. Age: 18

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Eric Marshall
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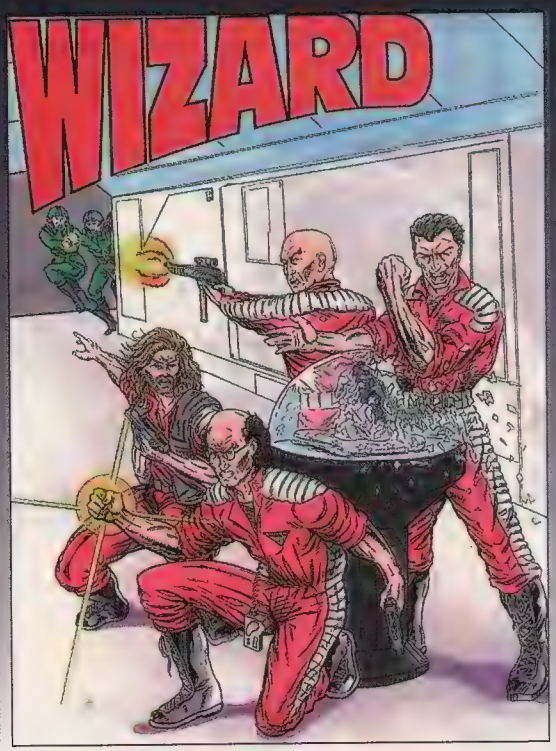
ADAM ™ & © 1993 DC COMICS.

Franchesco, pencils
Bob Dvorak, inks

SPAWN ™ & © TODD MCFARLANE

Kevin Toler
San Diego, Calif.



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Ron Lemen
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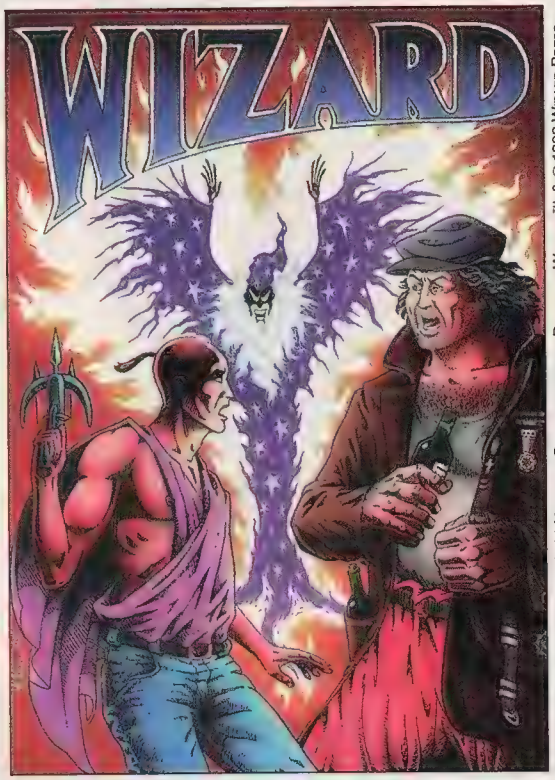
Marc Guerrero
Atoka, Tenn. Age: 18

Psylocke ™ & © 1993 Marvel Entertainment Group.

Richard Brady
Marietta, Calif. Age: 20



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Mike Mulkey
Streamwood, Ill.

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Text shown here may have been edited to fit.

YOU MAKE 'EM, WE PRINT 'EM!

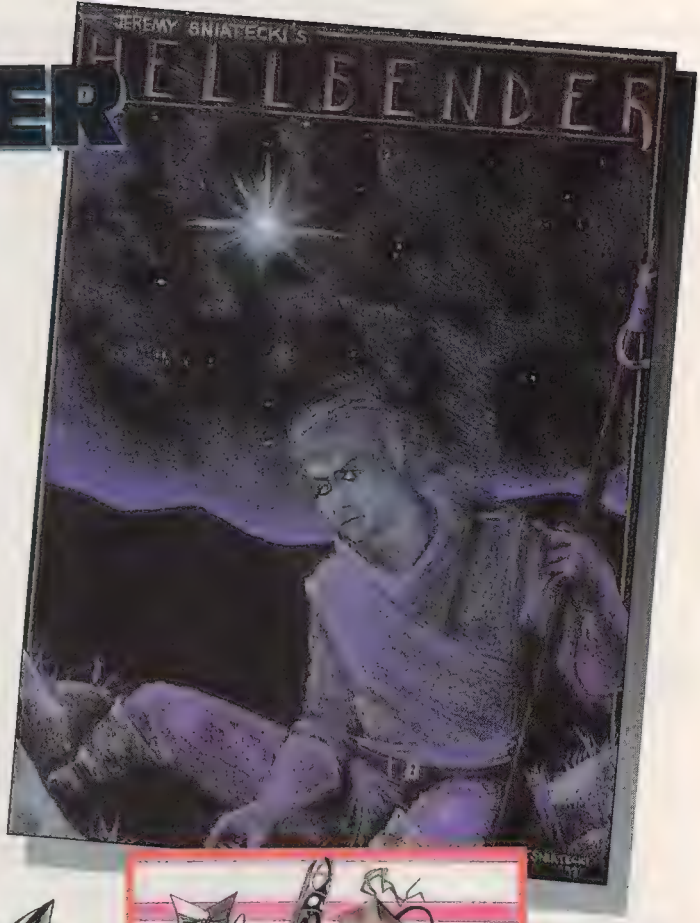
CREATOR: Jeffrey Wayne Bullock, Raleigh, N.C.
Secret Identity: Kyle Dawnstarr
Occupations: Mecha pilot/AMRI Official
Citizenship: United States
Legal Status: No criminal record
Base of Operations: Armored Mecha Research Institute
Location: Top Secret
Height: 5' 11", **Weight:** 214 lbs
Eyes: Brown, **Hair:** Dark Brown

POWERS: While Kyle Dawnstarr has no powers of his own, when he is piloting his ship, The Omega, he is in control of what is perceived as one of the most formidable space vessels in existence. Designed for combat, Omega's capabilities are not fully known. Fearing thievery from the Farthian and Zarkonn Empires, Omega's capabilities are kept under tight wraps at all times.

ORIGIN: Kyle Dawnstarr is a graduate of Aerotech University, with a Masters degree in Bioengineering. He was asked to join AMRI (Armored Mecha Research Institute) by his father, who was, at the time, designing a prototype ship called The Omega. Kyle was just starting to enjoy his time at AMRI when the Farthian and Zarkonn Empires invaded Earth. Fearing global domination by the infidel aliens, the elder Dawnstarr accelerated the development of the Omega ship, cutting corners and working around the clock to get the powerful vessel completed. When the ship was on-line, Kyle Dawnstarr was asked by AMRI to pilot The Omega. It was well known that the younger Dawnstarr was an excellent pilot, and could keep his wits about him, even in the toughest situations. Since then, Kyle and The Omega have been fighting the marauding aliens as the invincible Dragon Fire.

DRAGON FIRE

HELLBENDER

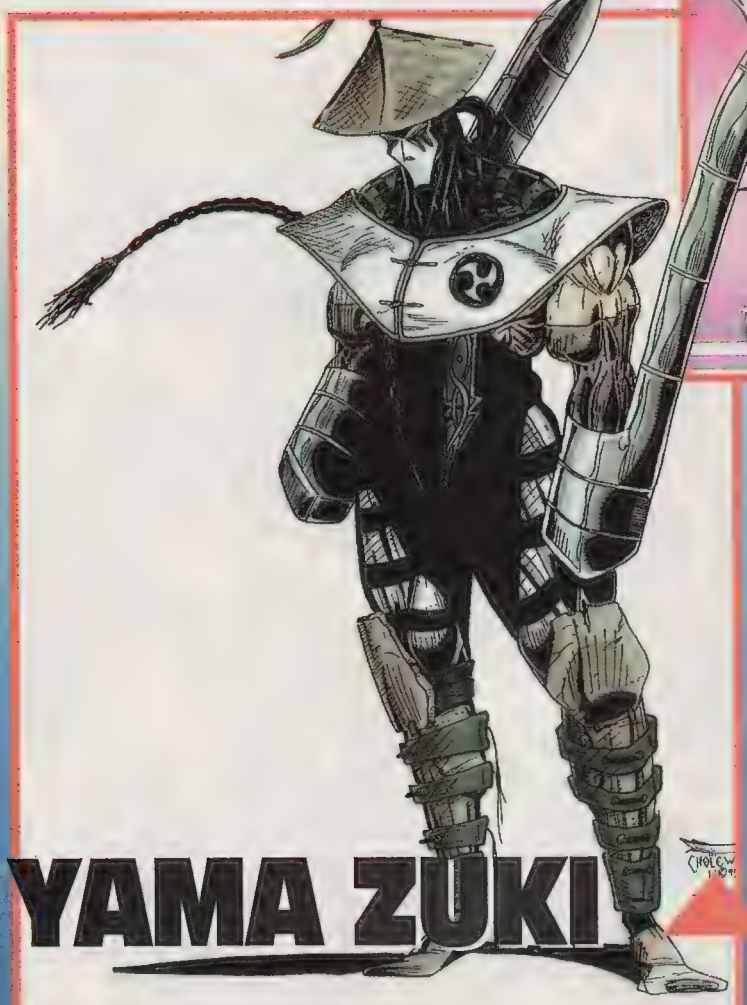


CREATOR: Jeremy Sniatecki, Pendleton, N.Y.

Secret Identity: None
Current Occupation: None
Citzenship: Heaven
Legal Status: No criminal record
Marital Status: Single
Base of Operations: Mobile
Height: 6', **Weight:** 32 lbs
Eyes: Green and gold, **Hair:** Dark blue/gray

POWERS: Hellbender's light weight contributes to his ability to defy gravity and take to the skies, but his method of propulsion remains a mystery. Aside from his powers of flight, he can, with a touch, calm people, and scare off the malevolent of heart. These powers are most probably the result of Hellbender's supernatural heritage. On top of all that, his striking appearance is oftentimes enough to scare the wits out of any person—good or bad!

ORIGIN: Hellbender is a demon who repented and turned to Heaven at or around the time Jesus Christ had lived. In order to purify himself, he was ordered by God to act as a guardian angel for a trial period. When Christ died, Hellbender found himself on Earth with the powers of an angel and the savagery of a demon. Since then, he has protected the innocent, and teaches tolerance among people. Over time, he hopes to completely bury his sometimes overpowering demonic tendencies.



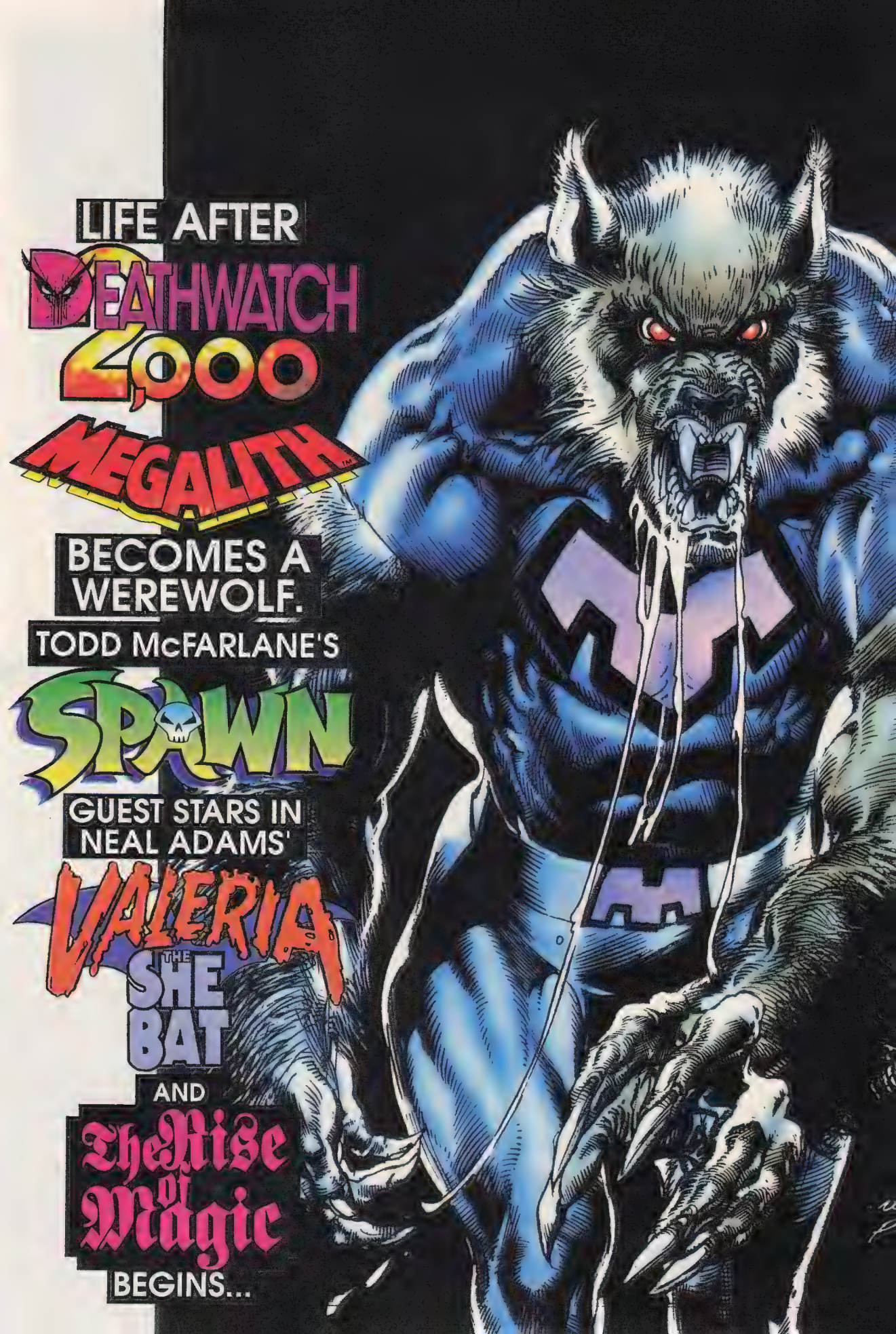
YAMA ZUKI

CREATOR: Benjamin J. Cholewinski, Indianapolis, Ind.; age 19

Real Name: Unknown
Marital Status: Unknown
Base of Operations: Mobile
Height: 5' 11", **Weight:** 220 lbs
Eyes: Unknown, **Hair Color:** Black

POWERS: Yama Zuki has mastered over 10 different styles of Goju Ryu, Kempo, Kung Fu, and other deadly martial arts. With the push of a button, two three-foot katana blades, his preferred weapons of extermination, extend from his wrist bracers. Other weapons of choice include Tonfa, Escrima, and Butterfly Swords.

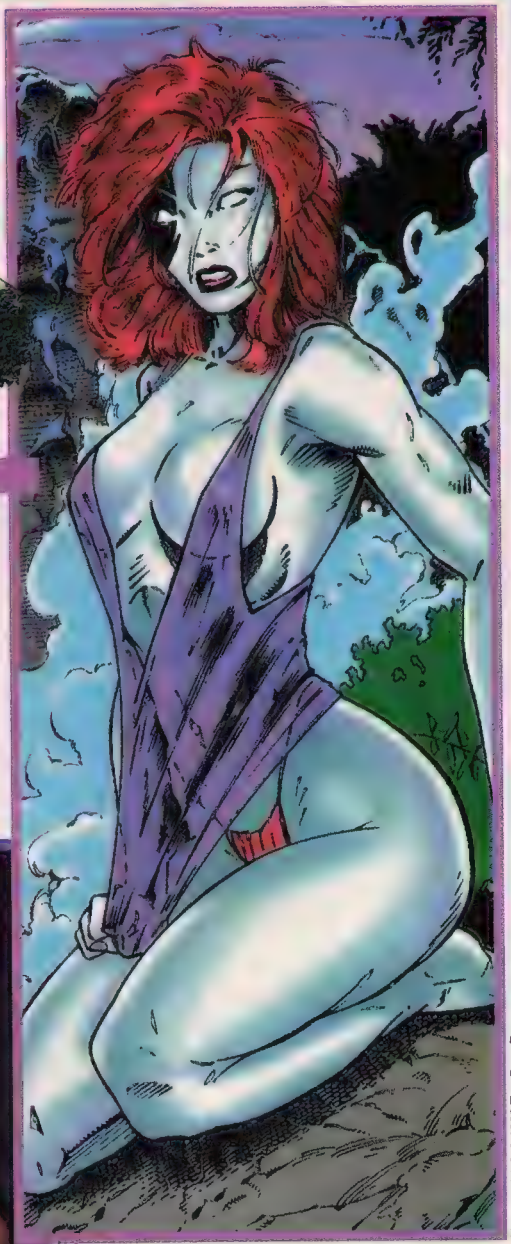
ORIGIN: Although his origins are completely unknown, scholars can tell by the crest on Yama Zuki's chest that he originates from Okinawa, or has some sort of tie to that ancient land. Yama Zuki never breaks his code of silence, and because of that vow, it remains a mystery whether or not Yama Zuki is even capable of speech. ☆


LIFE AFTER
DEATHWATCH
2,000
MEGALITH
BECOMES A
WEREWOLF.
TODD McFARLANE'S
SPAWN
GUEST STARS IN
NEAL ADAMS'
VALERIA
THE
SHE
BAT
AND
The Rise
of
Magic
BEGINS...

HUNK & BABE of the month

Babe — Velocity

Whoa! If this girl moves as fast as she says she does, then I'm definitely in the race! Okay, okay...so she's kinda young. But, hey—so what? That didn't stop Charlie Chaplin or Jerry Lee Lewis. (Hmm, on second thought...) Look at that body, though! Plus, she has gray skin! Kinda weird, but she'd be the life of the party! If CyberData wants this Babe, they're gonna have to come through me!



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Hunk — Conan

By Crom, he's cute! (And we're not talking about the new *Late Night* host!) Okay, so he ain't no Rhodes scholar, but he has more worldly knowledge than I'll ever have. And that body is enough to die for. I wouldn't mind this barbarian pillaging my village, but why does he have to go topless? He knows that drives me crazy. Even though he's known for bustin' heads, this boy is definitely built for lovin'!

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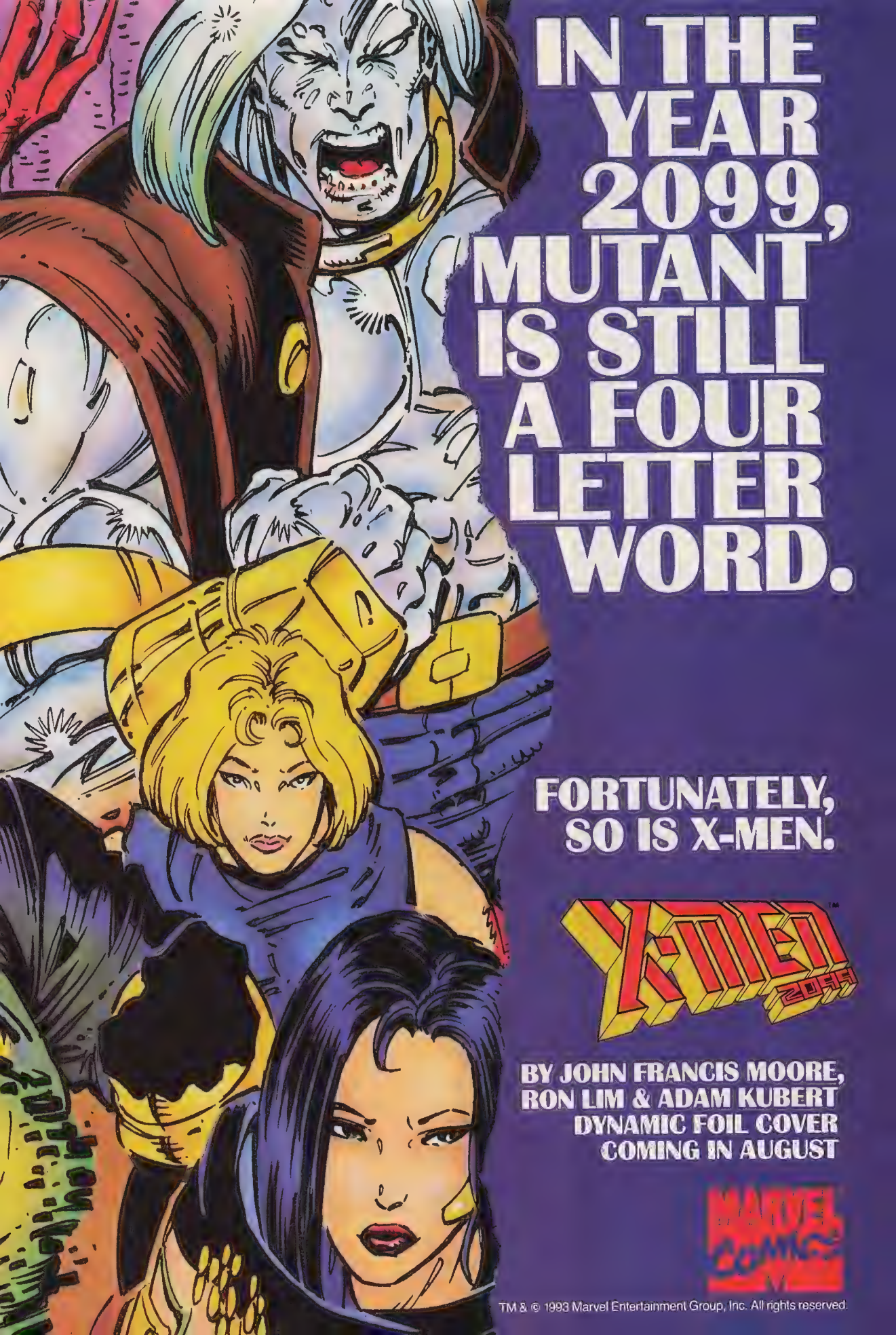
IN THE YEAR 2099, MUTANT IS STILL A FOUR LETTER WORD.
FORTUNATELY, SO IS X-MEN.
X-MEN 2099
BY JOHN FRANCIS MOORE, RON LIM & ADAM KUBERT
DYNAMIC FOIL COVER COMING IN AUGUST
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BRUTES & BABES

DRAWING POWERFUL COMICS WITH
BART SEARS

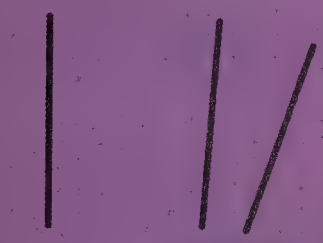
Hello, welcome to BRUTES and BABES. This month, we're going to talk about MOVEMENT and MOTION, and how to create the feeling of life in your drawings by the use of the above. You must remember that even when someone or something is at rest (standing still), it is moving and alive. You have to breathe this life into the things that you draw, and not just with speed lines and effects, but with actual motion drawn into the people (or whatever) you illustrate. So, bear with me. There are some relatively-simple rules and guidelines to follow that can help you learn how to capture movement in immobile, two-dimensional drawings. Let's get on with it!

MOVEMENT & MOTION

SECTION 1:

BASICS OF MOTION...The CENTERLINE

The simplest way to start to create motion in figures, or whatever's moving, is with the CENTERLINE. The CENTERLINE is the line drawn through the center of a figure, following the line of the backbone, which describes the general action of that figure. Take a look at the CENTERLINES, which can, from this point onward, also be referred to as ACTIONLINES, that I have drawn below. Notice that a line drawn parallel to a border, or to the side or bottom of the page, creates a feeling of stillness or no motion. Note that if you tip this line forward or backward, even very slightly, you start to create movement. Now look at the last ACTIONLINE drawn below...the one labeled SWEEP. This type of CENTERLINE, alone and in conjunction with his relations, is responsible for most, if not all, of those pulse-pounding fight scenes that everyone really loves in their favorite comics. Sweeping ACTIONLINES are the most noticeable, and the easiest to execute, because the actions they generally describe are of a grossly-exaggerated kind. As in acting (I believe, anyway), it is always easier to draw (or play) characters acting larger than life than it is to draw (or play) the characters whose movements and mannerisms are of a subtler nature. Therefore, we will start with the big, sweeping ACTIONLINES.



STILL FORWARD

BACKWARD SWEEP

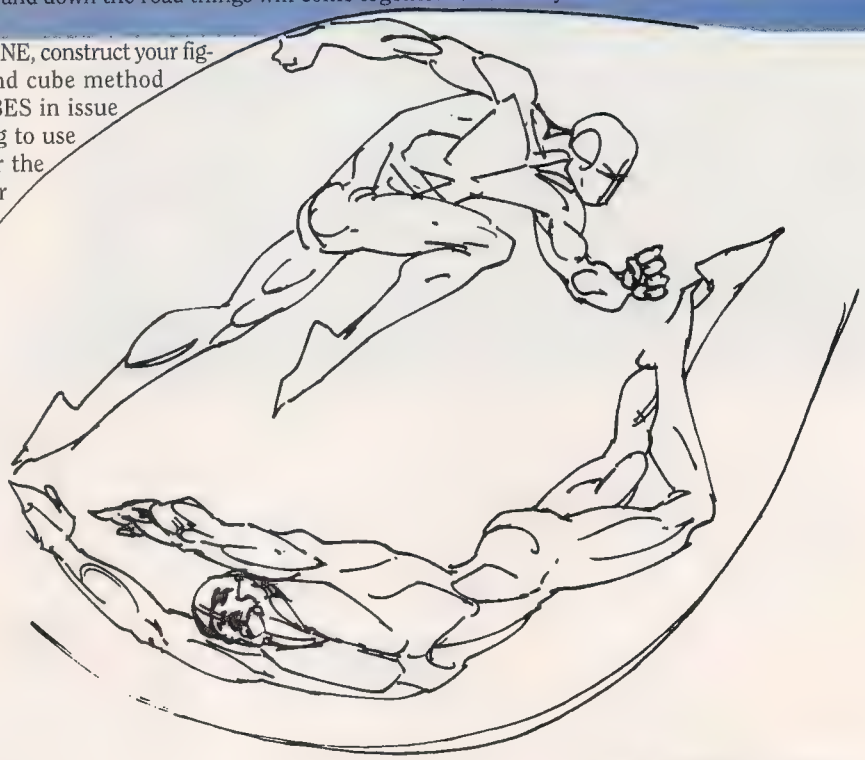
SECTION 2:

In the BABE head drawing above, notice how the CENTERLINE, which is tilted slightly backwards, creates a feeling of the BABE snatching her head back, away from something or in reaction to something. CENTERLINES are the basics of action.

SECTION 3:

Now that we've taken a look at CENTERLINES, let's see how they translate into figures. Here are a couple of simple sweeping ACTIONLINES, and next to them are a couple of figures drawn using these ACTIONLINES as CENTERLINES (those two words are virtually interchangeable). Take a good look at the figures. Obviously, there is more going on with them than a simple CENTERLINE, which we'll get into shortly, but notice how the FLOW (there's that word again) of the figures matches the flow of the corresponding ACTIONLINE. Like everything else in drawing powerful comics (a little blurb there), motion and movement is built up in stages, and each stage has to be done correctly before going onto the next one, or your finished work will have problems, started from the first rushed mistake and continuing on through each successive stage. Approach your work intelligently, think things through, and try not to rush through it while you are learning. Spend the time now, and down the road things will come together easier and your work will be better and more successful because of it.

When drawing over a CENTERLINE, construct your figure strongly, using the block and cube method (touched on in BRUTES and BABES in issue #18 of *Wizard*), and remembering to use the ACTIONLINE as the basis for the spine, and building off of that. For simple, straightforward actions, keep the flow of the arms, legs, and head within the same basic sweep of the ACTIONLINE. For more involved and TWISTED actions, please read on.

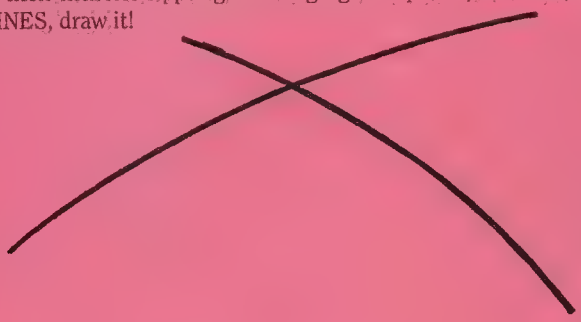


SECTION 4:

To create even more motion within a figure, try twisting the torso. What that means is to turn the shoulder line to an angle with the hip line, as better explained in the drawing to the right. The shoulder can dip towards the hip, but not too much. Remember, don't twist the shoulders to an angle of more than 45 degrees to the hips in any direction! By twisting the hips and shoulders, you create tension within a figure, which creates motion. Parallel lines create a feeling of tranquillity and stillness, angled lines create motion. More on this below.

SECTION 5:

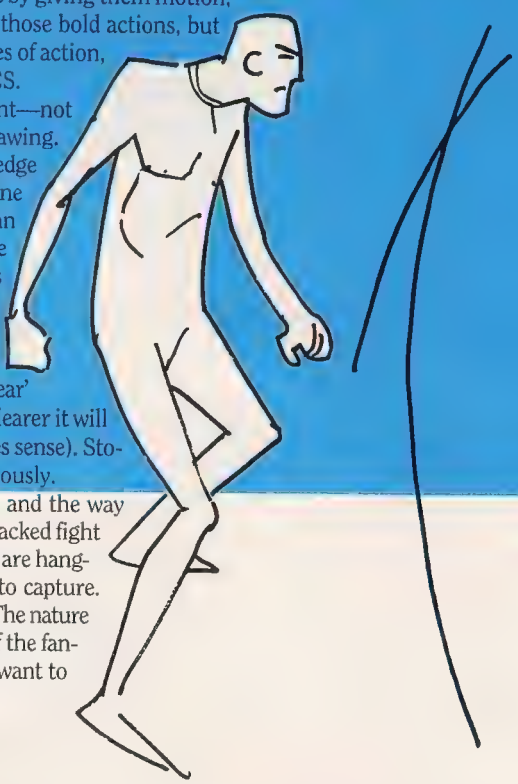
If it's true that parallel lines suggest no motion (and I believe it is), then opposing lines create motion. Look at the two ACTIONLINES drawn below. Two simple opposing ACTIONLINES, by their very nature, create force and tension (they don't even have to cross). Imagine BRUTE and MAJOR VILLAIN locked in a titanic struggle far above the Earth—energy glittering wildly about them, the fate of worlds in the balance, their muscles rippling and surging with power, etc. Now, using these ACTIONLINES, draw it!



SECTION 6:

Now we have to talk a little about the difficult part of MOVEMENT and MOTION, the subtleties. Anyone sitting, laying, standing, hanging around, talking, watching TV, etc., is moving and has life and motion, even if it's only breathing. Even comic-book characters have to appear to breathe. People aren't wooden statues. They slouch and shift and fidget all of the time, and so should your characters. You can make your characters real and alive by giving them motion, especially subtle motion. Creating subtle motion is just like creating those bold actions, but just tone it down. Instead of broad, sweeping, aggravated, opposing lines of action, draw smaller, straighter, more similar, closer to parallel ACTIONLINES.

Look at the figure drawn to the right. He has motion and movement—not a lot, but still, he is obviously a living, breathing, two-dimensional drawing. Notice his CENTERLINE, only slightly curved, almost parallel with the edge of the page, yet still implying motion. Also notice the gently sweeping line of the arm, not parallel, but also more a part of the CENTERLINE than opposing it. Then, just to give it a little something extra, I thrust the head forward, giving purpose and intent to the movement, and perhaps suggesting a more action-filled movement to come. I don't know if all this sounds legitimate, but a lot of these statements help me to explain the theory behind what I'm doing. They help me to understand it, and thereby hopefully help you. Illustrations can 'say' a lot, but people can 'hear' them differently, so the more thought that you put into a drawing, the clearer it will be to read, and people's interpretations will be more similar (if that makes sense). Storytelling is the art of comics. This is all part of it, and I take it very seriously.



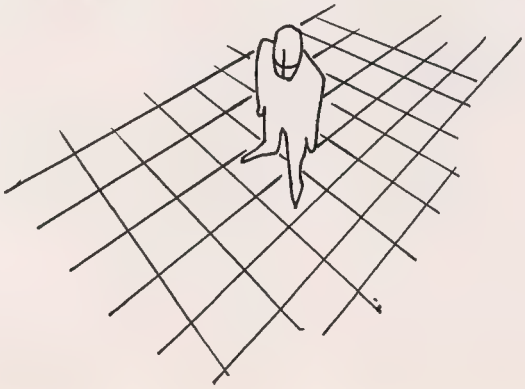
The most successful cartoonists, illustrators, and artists study life and the way things move and act, and interpret these things in their art. The action-packed fight scenes are easy to imagine. It's the subtle body movements, when people are hanging out, that you need to teach yourself and spend time learning how to capture. (NOTE: I just want to say that in drawing powerful comics, nothing is easy. The nature of the work, and the time and effort you need to spend, may take some of the fanish fun away from the drawing. But the end result for those who really want to do it and dedicate themselves is worth all of the effort and sacrifice.)

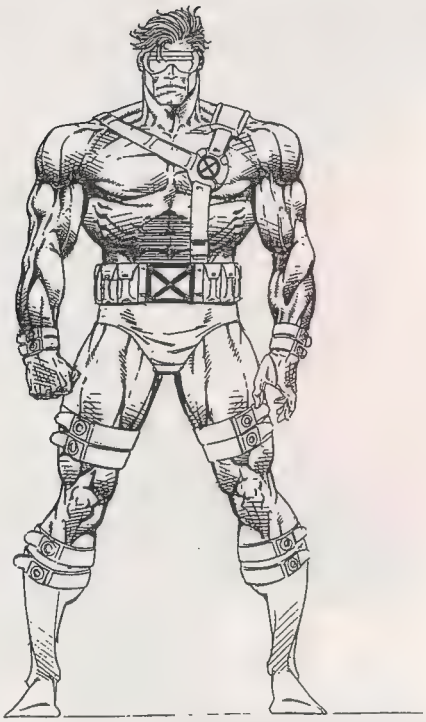
SECTION 7:

Note the two drawings to the left...the quick angle line drawing and the quick figure using those ACTIONLINES. That's the subtle use of opposing ACTIONLINES. Look how just by turning the shoulders slightly (actually in perspective, keep reading) and putting the head on a separate, though parallel, CENTERLINE, and by twisting the eye line away from the shoulder line (kind of like twisting the hip and shoulder lines), the figure, though not detailed, almost lives and breathes. Maybe that's something of an exaggeration, but the figure is no longer static or boring. It has MOVEMENT and MOTION.

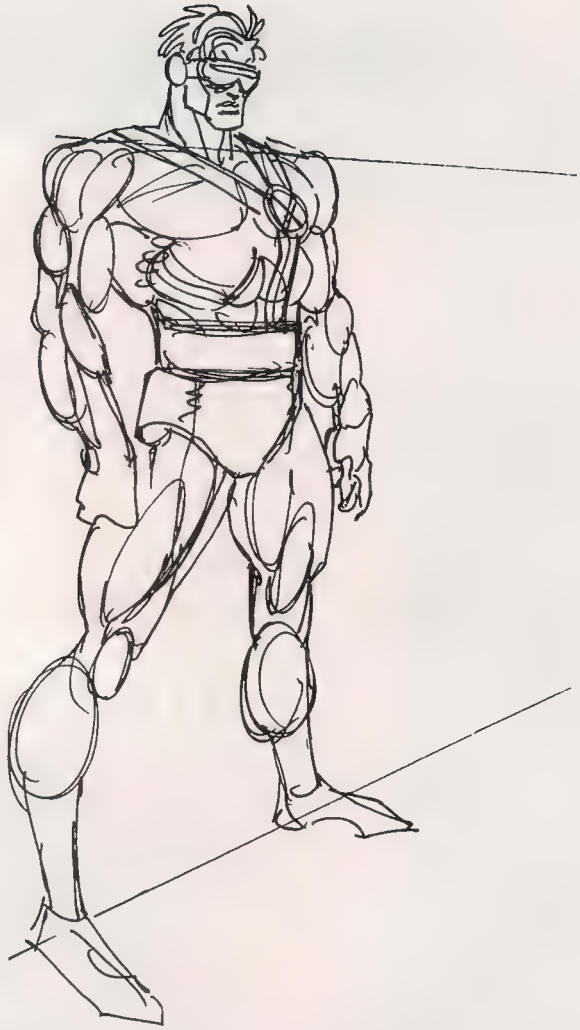
SECTION 8:

Throwing a figure into perspective, as in the drawing to the lower left, also is a good way to imply movement, as does putting a figure into perspective. These two things are almost the same, but the first deals with creating a perspective for the figure, and foreshortening the figure within it. The drawing to the lower right deals with having a perspective background shot and placing a figure within that. These two concepts are more advanced and each deserve their own article. Hopefully, we'll get to them in the future. For now, be aware and hold your horses.





CYCLOPS © & ™ 1993 MARVEL ENTERTAINMENT GROUP



SECTION 9:

To the left above, we have a drawing of CYCLOPS, (one I did for the X-Men toys). Notice how static and still it looks, almost as if CYCLOPS was asked to stand still and pose for a costume and body type reference shot for a sculpture, which is very stiff for comics. Now look at the drawing to the right above. It's not as finished as the drawing on the left, but look how much more life and action the drawing has. CYCLOPS actually looks like he could strike forward, fire his optic blasts, and jump off the page! (well, almost...)

What we are dealing with here is DEPTH. The shot of the figure on the left has very little DEPTH. (It was designed as part of a sculpture sheet for a toy, and two other different view drawings, side and back, make up the whole drawing and display thickness.) The shot on the right is just loaded with it. Notice that both figures are standing the same way and their bodies are in the same position, but see how the figure on the right is drawn from a slight angle and has been drawn in a slight perspective. (Notice the vanishing lines drawn from the feet and shoulders of CYCLOPS. For fun, find the point of convergence of these lines, the vanishing point, and draw in a horizon line. Note that the vanishing point will be off of the page.) My point is that you can create movement and motion by simply HOW you place the figure within the panel. If you draw the figure from straight ahead, with no depth to his stance or body, he will appear flat and lifeless.

Look at the drawings, read and study them, and see how all of these concepts are related and how almost all of them work together in every figure and every drawing. Finally, practice.

CLOSING:

Well, that's the end of this segment of BRUTES and BABES. As always, I hope that some of this made some sense, and can help you in some way. Thank you for reading, and I'll talk to you next month. Until then...KEEP DRAWING!

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FRANK™
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93/6
PALMIOTTI

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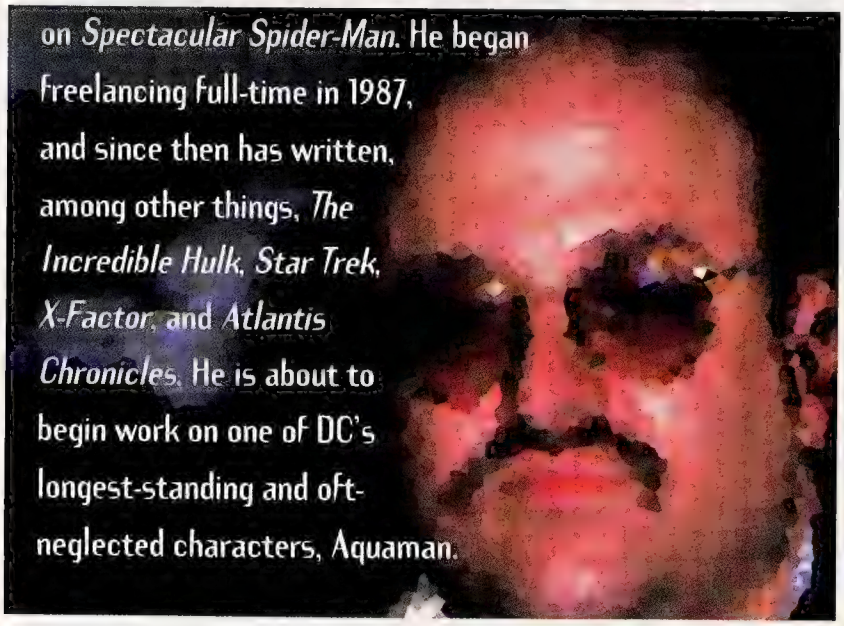
BLOODSHOT™
THIS BLOOD'S FOR YOU!
DEATHMATE™
RED

going along

Peter David discusses his upcoming Aquaman series, and his thoughts on crossovers and how they led to his departure from X-Factor.

Peter David, writer of "stuff", broke into comics writing from the wrong end of the business—at least in comparison to most writers of his generation. He was never a letter hack or an assistant editor. His first professional job in comics was in Marvel's direct sales department, a post he filled (with various titles) for five years. In that time, he began freelancing as a writer for Marvel, first with fill-ins on the Spider-Man titles, then as regular writer on *Spectacular Spider-Man*. He began freelancing full-time in 1987, and since then has written, among other things, *The Incredible Hulk*, *Star Trek*, *X-Factor*, and *Atlantis Chronicles*. He is about to begin work on one of DC's longest-standing and oft-neglected characters, Aquaman.



WIZARD: Your work on *Aquaman* will begin to appear in September, right?

DAVID: Yes, hopefully and safely after—or at least in between—all the various Superman hoopla. I thought of doing something really major with Aquaman: Let's cripple him and then flay him and then kill him—and then someone else can take his name and we'd kill him. The possibilities are endless. [laughter]

WIZARD: I take it the delay in releasing the mini-series was to get it outside of that period dominated by the Superman/Batman marketing strategy?

DAVID: The reason for the delay was two-fold: One, they decided to get a new artist, different from the one they used on the ongoing series; two, if they had put it out on the original schedule, it would have absolutely—you should pardon the expression—drowned in the Superman hype.

No one was paying any attention to anything except Superman. People outside the industry keep asking me, "Do you know anything about Superman?" And if I tell them, "Well, I'm writing *Aquaman*," they ask, "Oh, did *he* kill Superman?" So, I'm real pleased that we are as far from the Superman hoopla as we can possibly be.

WIZARD: So, where are we picking up with the *Aquaman* saga?

DAVID: Chronologically, as far as I am concerned, we're picking up immediately after the previous *Aquaman* series. At the end of the last series, Shaun McLaughlin was kind enough to have a sequence where Aquaman is handed the *Atlantis Chronicles*, which prompted a number of fans to ask, "Where'd he get them? We can't find them." The first issue of the four-issue limited series opens with Aquaman sitting in the Aquacave, reading the last chapters of the *Atlantis Chronicles*, and then goes on from there.

Originally, I was just going to take over the ongoing series with #14. But as DC was promoting its upcoming books at conventions and they would say, "...and Peter David is taking over *Aqua-*

All Photos © Wizard Press By Albert L. Ortega, Aquaman ™ & © DC Comics, Inc.

swimmingly

By Patrick Daniel O'Neill

man" that would always get—for some bizarre reason—an ovation. The DC marketing and editorial people realized there seemed to be some anticipation for this event, so they canceled the ongoing series and started over with me as the writer.

WIZARD: Why start over as a mini-series as opposed to an ongoing series?

DAVID: I think it's fairly obvious. This way you get two #1's in five months, instead of only one. Frankly, *Aquaman* needs all the help he can get.

This was all their idea. I would have been perfectly happy to pick up with #14 and go on my merry way. But I believe the DC brain trust is as dedicated as they can possibly be to boosting sales in some way, shape, or form. Nowadays, there's a real horse race for market share. On one hand, I can't necessarily say I approve of it. On the other hand, I can certainly understand it.

My first story arc is the same as it always was. It was always intended that I would start with a four-issue arc called *"Time and Tide"*—sort of *Aquaman*: Year One through year 25, as opposed to just his origin and his first year as a hero. Because I'm totally warped, we deal with Aquaman's debut as a superhero in the first issue, then we go backwards to the discovery of the infant Aquaman on Mercy Reef by the dolphins in the second issue.

It was my feeling that, if we're trying to hit the ground running, the smart thing was to start with the most marketable story, and the one that is of most interest to the majority of fans. It guest-stars the Barry Allen Flash, which is always fun. We'll be jumping around in history, which seemed to me the most logical way to do it. What the reader is seeing is Aquaman's recollections. Generally, you don't recall things in precise chronological order.

WIZARD: Very few people recall their own births, or the first two or three years of their lives.

DAVID: So we start off with his most primal memory—his debut as a hero. His memories of his infancy, as shown in the second issue, are a combination of hazy memory, guesses, and the dolphins' stories. The sharks didn't tell him a damned thing. They're sort of the thugs of the undersea world. They just tootle around and they have memories like sieves. I think it will be one of the more interesting interpretations of sharks ever done. I'm having a tremendous amount of fun with the sharks—much to my amazement. I think we'll just give them their own series. Put them up against a group called the Jets—call it "Wet Side Story."

Aquaman seems to have titles that suggest stories. Once we get past *"Time and Tide"* and into the ongoing series, I want to do a story that features Dolphin, purely because I have a title I want to use, and Dolphin is the perfect character for it: "Single Wet Female." Dolphin: She's good looking, she wears cutoffs and a halter shirt—I think that will help sales. Notice that no one's ever demanded a costume change for Dolphin. Isn't that interesting?

WIZARD: Who's the artist on *Aquaman*?

DAVID: Kirk Jaarvinen. I'm in the middle of scripting the second issue—which has a lot of sequences filled with sea creatures—and Kirk has quite definitely done his homework in getting them right. I've dealt with artists who put no attention into their backgrounds. It sounds like an underwater background should be easy, but the ocean is so teeming with life that there are endless possibilities. And if you get them wrong, they look stupid. It's bad enough when artists don't get cars or buildings right, but if you don't get the dolphins right in Aquaman, it's going to look really dumb. Kirk has gone to great effort to get it right, and I'm extremely pleased with that.

HE'S THE HAMMER
SOMEONE'S GONNA GET NAILED.
THUNDER STRIKE
BY TOM DEFALCO
RON FRENZ
•48 PAGES
•FOIL-ENHANCED COVER
•PREMIER ISSUE
MARVEL COMICS
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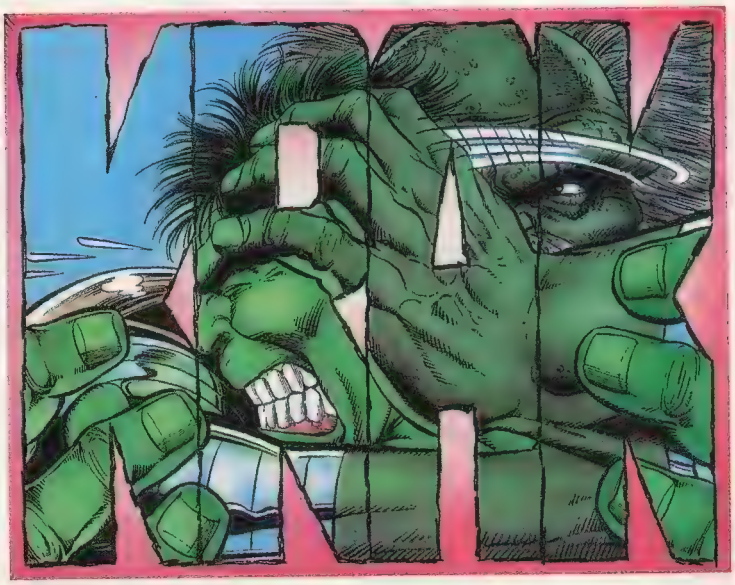
WIZARD: Aquaman is one of that handful of characters—Superman, Batman, Wonder Woman, Green Arrow—who were continuously published from the 1940s through the '50s and into the '60s. He had a reasonably decent run in the 1960s—his series lasted until about #63. Why did he fall on hard times in the 1970s and after?

DAVID: When was his original series canceled? In the '70s?

WIZARD: Late '60s—1968 or 1969.

DAVID: Purely a guess, but I think part of the problem is that Aquaman is a character that some readers have difficulty getting worked up about. There are two reasons. One, normal superheroes have adventures on land, in cities, with buildings and bank robberies, and things like that. These are things that fans can easily relate to. Aquaman lives underwater. He is even more of a fantasy-based character than Superman or Batman. Fantasy-based characters don't have a real healthy history in comics. People seem to have trouble relating to a character when he exists in a world that is separated from them. That's the big problem—readers can't bridge that gap.



Hulk and Maestro™ & © Marvel Entertainment Group, Inc.

The second thing is what he *does* underwater: "Aquaman: he swims, he talks to fish!" Wow. Even within the confines of paddling around underwater, he doesn't seem that hot. At least Namor had wings, pointy ears, and an attitude. Aquaman is a nice blonde guy who paddles around and talks to fish. That has no tremendous dramatic potential. And, of course, when he comes out of the water, he has one of the dumber weaknesses of all time: If he's out of the water for 60 minutes, he dies. At 59 minutes, he's fine. At 61 minutes, he's toast? What is that? It seems utterly arbitrary, and an artificial way to create interest.

He really doesn't have a lot going for him as a character alone. Therefore, he has lots of accoutrements—more than just about any other character except Superman during the Weisinger era. He has a wife, a kid, Aqualad, Atlantis—this whole environment built up in order to make up for the intrinsic lack of interest in the character himself.

WIZARD: So how do you, as the writer, battle that indifference on the reader's part?

DAVID: We're going to bring in "Dark Quisp"! [laughter] Remember Quisp? I'm kidding. [Quisp was a cute little alien creature who acted as a secondary sidekick to Aquaman in the early 1960s.]

I have some plans for the character that I don't want to reveal, because I don't want to blow the surprise. I have some ideas that will—to put it mildly—change his visual look; something more than "And he gets a new costume!" [yawn] Big deal. I am planning to make visual changes that will not only make fans say those all-important words—"Oh, cool"—but also will have a dramatic effect on the personality of Aquaman. That will happen within the first five issues of the ongoing series.

Here's my strategy: The mini-series will develop fan interest because of the delving into his history. Fans are, I think, starved for information about characters, because all too often these days characters are introduced and you know nothing about them for years. I think finding out things about Aquaman's early days, combined with the creative team, will spark some interest.

Once we get into the ongoing series, I'll be introducing a major villain for Aquaman and doing at least one story arc with a major-league guest star. I hate to admit this, but it'll probably be Lobo—even though I find him an utterly despicable character. On the other hand, he's an appropriate guest star in *Aquaman*, because of his fixation on dolphins. The end of that arc will bring about the dramatic physical and emotional changes in Aquaman himself. I want it to be a traumatic sequence, the kind of thing that gets readers to say, "Hey, did you read the latest issue of *Aquaman*? Did you see what happened?" Either that, or they'll just cancel the series or get another writer! [laughter]

WIZARD: Reading some of the really early '40s and '50s *Aquaman* stories, a good deal of the stories were not set underwater. Aquaman had a lot of interaction with the surface world—battling piracy and so forth. There's a lot of material with ships and seacoasts. Is that a direction that would bring him more in contact with the world the readers understand?

DAVID: He's already involved in the world. He's in the Justice League. I am trying to make him more a part of the overall DC Universe. On the one hand, I want him to have his own unique environment, the way Batman has Gotham City and Superman has Metropolis. I also want to keep him as connected with the surface world as possible. It's going to be a delicate balance as I try to walk in both worlds simultaneously rather than saying "For 12 issues, he'll be on the surface, and for 12 issues, he'll be underwater." I want to avoid that kind of see saw effect. That's the Thor syndrome: "We'll send him on a quest to the weird realms of Asgard for 15 issues, and then we'll have him stay on Earth with his power halved for 20 issues." Each time you change the venue that drastically, you lose half your audience. I, being somewhat picky, want to hold on to the entire audience, so I will try to strike a balance.

WIZARD: Now I'm going to ask you to read the minds of the DC editors. The most recent *Aquaman* series was begun as a follow-up to your *Atlantis Chronicles* mini-series. Do you have any idea why they didn't turn to you to write this book in the first place?

DAVID: Yes, I do. I finally had a lengthy discussion with Kevin Dooley, the editor of *Aquaman*. Kevin was uncomfortable with *Atlantis Chronicles*—not with the storytelling, not with the characters—but with the origin sequence I had given Aquaman, in terms of his physical conception. In the sequence, the ancient wizard Atlan impregnates Atlanna, Aquaman's mother. Kevin thought I was making Aquaman into a Jesus figure; he thought Atlan was there only in spirit, that this was Father-Son-Holy Ghost stuff, that the spirit of Atlan had cre-

ated Aquaman. He was really uncomfortable with that. I can't blame him—but it wasn't what I meant.

WIZARD: Atlan was there as a physical presence.

DAVID: He was *there*. I had established very thoroughly that Atlan was nearly immortal, I thought beyond doubt. Atlan is magic, after all.

In part, it was a cultural thing. Being Jewish, it literally never entered my mind that anyone would interpret that sequence as any sort of Christ symbolism. I was going for a mythic view. When I do Aquaman and Atlantis, I think of it as a very mythic concept.

Once I told Kevin what I intended, all his reservations about *Atlantis Chronicles* fell away. The concept of Atlanna being impregnated by a centuries-old wizard—that was okay. That's easily within the confines of comic-book fantasy. The concept of being impregnated by a spirit went too far into Christian symbolism for him.

"...writing *X-Factor* had started to be like making love wearing a Kevlar condom: You're going through the motions, but a lot of the feelings are missing."

Now, had he talked to me about it a year or so previously, I might have wound up writing the series then. Also, I think that he really wanted to give Shaun McLaughlin a chance at it.

WIZARD: Let's talk about why you left *X-Factor*. What were your reasons for resigning from it in the middle of a storyline?

DAVID: A variety of circumstances—ranging from lateness of artwork to fill-in artists to a sudden crossover that would have gutted my plotline—put me in a situation that completely leeched away my enthusiasm. If I had continued writing *X-Factor*, the story would have lacked—I think—whatever that ineffable quality called enthusiasm might be. I would have been doing it purely for the money. That might have been a nice consideration—*X-Factor* #92, the crossover issue that was the final straw that drove me off, is Marvel's top-selling book for May. That's a chunk of change to have walked away from. On the other hand, writing something purely for the money and only for the money makes me a hack—and that's not fair to the editor, not fair to the fans and, ultimately, it's not fair to me. That, in a nutshell, is why I left the series.

When you're doing comics in that kind of an environment, where everything is being coordinated and there's a great deal of gang mentality—"This must be done in this book, this must be done in this book"—and you start to reach a point where you realize, "I'm just too old for this crap," it can go a long way toward killing the spontaneity. I've used the comparison that writing *X-Factor* had started to be like making love wearing a Kevlar condom: You're going through the motions, but a lot of the feelings are missing. To my mind, it was no longer an environment I could work in consistently.

Certainly other people can. Fabian Nicieza and Scott Lobdell have no trouble with it. God bless 'em—I wish them the best of luck. Marc DeMatteis is going to be dialoguing *X-Factor*—great. It's not something that everybody can do. I'm also not the kind of person who's real good at camping out; some people love that—I hate it. To me, the definition of "roughing it" is "no room service". It's a question of what you are individually capable of handling, and I just couldn't handle this anymore. And the editors understood that.

WIZARD: Is this just too crazy a situation for anyone who wants to create stories of their own?

DAVID: I tend to think it's just a fault of mine. Being something of an egomaniac, I like to think that I'm as much of a team player as possible, but I have trouble getting worked up doing a story in which the events have been dictated to me. When I'm writing the Hulk, there are times I embark on a storyline that I hadn't planned to do—but in the course of writing a plot, I suddenly realize, "Wow, that would be cool!" And I toss it in. And I start building stories based on that. It makes the book far more organic, as I see it.

When you are doing a story where the parameters are very specified, it removes that spontaneity to a large extent. You can still tell good stories—it's not impossible—but they won't necessarily be as good as they would be as when you are left alone. It's a trade-off. The fans and readers like it when the books crossover and tie in and there's this interaction in one big universe. On the other hand, you go from being a writer to being a traffic cop. It's the equivalent in writing of the basics of acting: remembering your lines and not bumping into the furniture.

That's the groundwork—do that and you, too, can be an actor. I can do that on stage. I ain't Olivier. At a higher level, there's more to it than that. But you don't need Olivier for *Die Hard 2*, you need Bruce Willis...

WIZARD: But you wouldn't want Bruce Willis doing *King Lear*.

DAVID: Okay, but for *Lethal Weapon* you want Mel Gibson. Does that mean we don't want Mel Gibson for *Hamlet*? You see?

I don't want to make it sound like it has something to do with ability. I think Fabian and Scott are eminently capable of producing, and have shown the ability to produce, top-flight concepts and ideas. Scott did some really neat stuff with *Alpha Flight*. Fabian continues to impress on a book like *Nomad*, which I think is tremendously underrated. But they are also capable of shutting off parts of that, and going along with the kind of outside direction required for doing a massive crossover.

Maybe it just has to do with age: "Oh god, I'm 36. I don't need this crap." ☆

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Life and Death

Jim Starlin ends his Infinity run at Marvel to attempt to 'Breed success at Malibu

By Paul Robb

"The basis of all good drama is life and death. That's the bare bones and I wanted to go beyond that," says Jim Starlin, in describing his penchant for cosmic drama in comics.

The Marvel Universe won't be the same after Starlin's *The Infinity Crusade* runs its course. That's because the writer/artist is leaving Marvel after he wraps up his Infinity trilogy.

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Starlin says he took on the character of Adam Warlock after working on *Captain Marvel*, because Marvel specifically asked what he'd like to do.

"I had quit Marvel for two weeks and went to DC, but Marvel wooed me back by asking me what character I wanted to do. I found Warlock. I always thought he was a neat character, and I admired Gil Kane, even though I eventually got rid of most of Kane's stuff because it was too hard to draw," he says.

Starlin found it interesting to take a "god-like" character back to the human side of things. "The paranoid/suicidal aspects reflected my own life at the time," he notes. The cosmic influence came from several sources, Starlin reveals. He didn't have a major in philosophy, but came up with story ideas while driving around in his car. "I do have a spiritual bent, not religious per se, but a belief in a higher being. I was raised Catholic and the parochial school turned me off Catholicism forever. My philosophical bent comes out in my stories," he points out.

The Infinity trilogy was not originally so planned, Starlin admits. The Infinity Gauntlet was going to be a single story, when other aspects became apparent to him.

"Basically, the first one was about unbridled power without any discipline. The second one, Infinity War, was about the duality of man. This third one [Infinity Crusade] is about religious beliefs," Starlin explains. "There was no overall plan for a trilogy. The orders for the first one were going so well and I had these ideas dancing around in my head, that I had enough for two years. But this is the absolute end. I've tapped this well dry."

Starlin has taken breaks from cosmic sagas to do Superman and Batman tales, but he always seems to return to the universe-spanning storylines.

Starlin's Sagas: A partial checklist of Jim Starlin's comics work

Captain Marvel #25-#33
The Death of Captain Marvel
Epic Illustrated #1-#9 ("Dreadstar")
Dreadstar #1-#23, #25-#32
Marvel Graphic Novel #3: Dreadstar
Marvel Two-in-One Annual #2
The Punisher: POV
The Weird
Batman #426-#429 ("A Death in the Family")
Batman: The Cult
Cosmic Odyssey
Strange Tales #178
Warlock (first series) #9-#15
Warlock (second series) #1-#15
The Infinity Gauntlet
The Infinity War
Infinity Crusade
Warlock Chronicles
Warlock and the Infinity Watch #1-#25
Gilgamesh II
Silver Surfer #34-#38; Annual #3
Resurrection #1-#3

"I became known as the man who killed Robin."

"One of my most successful things is my run on Batman. I became known as the man who killed Robin. I was known for killing off characters [he also wrote *The Death of Captain Marvel*]," he notes. His favorite Marvel character is Thanos, because he is "the dark side in all of us, the eternal trickster, the heinous fiend. Writing him gave me a chance to write a lot of things you're not allowed to talk about in polite conversations."

Starlin admits that Jack Kirby's Darkseid is the inspiration for Thanos, although he stresses they are two different characters. He got his chance to handle Darkseid directly when he wrote *Cosmic Odyssey* for DC, which he says started out as an "incredibly dumb idea for mapping out the entire DC outer space universe. I mean, it's a comic-book universe, it'll be a half-page. By the time I turned in my plot, they forgot about the mapping of it." He enjoyed tying up the loose ends of Kirby's New Gods stories.

His favorite of his Infinity trilogy is a toss-up between the first and third. "The second one didn't work as well because it got out of hand," Starlin says. "I like the story

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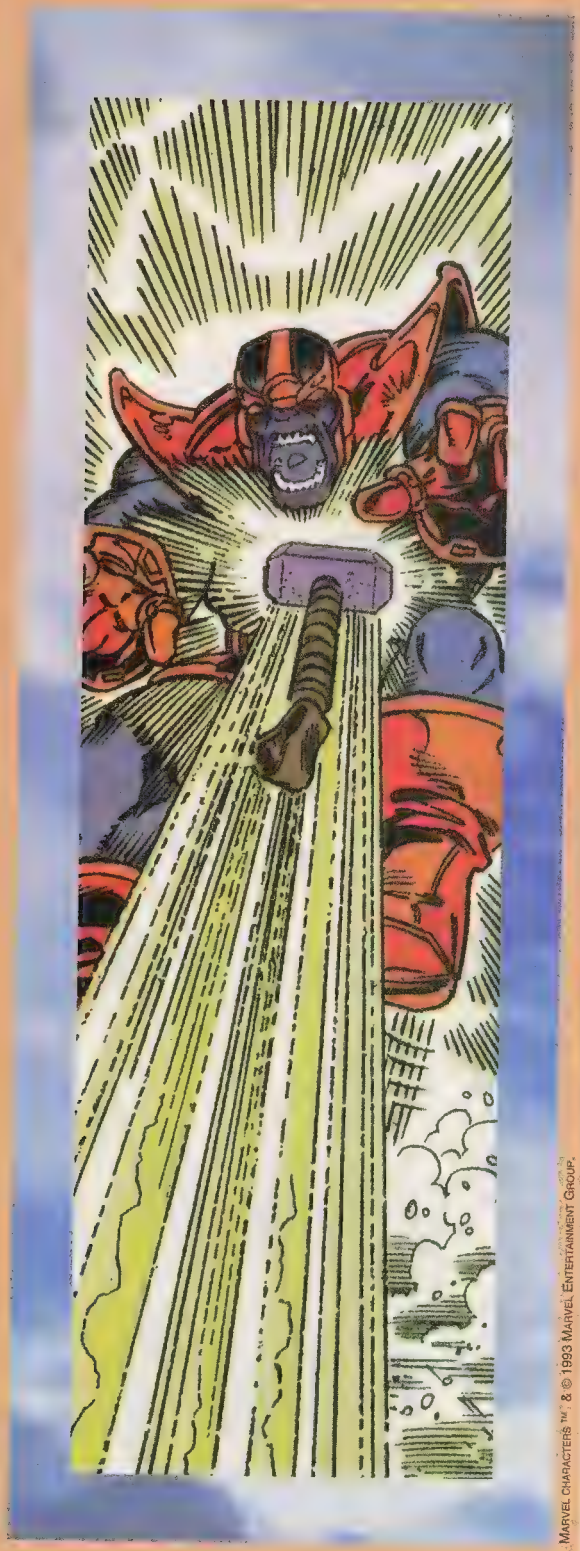
"[Thanos] gave me a chance to write a lot of things you're not allowed to talk about in polite conversations."



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in the last one, because there is an edge of humor, which got lost in the second. This is the funniest writing I've done in years, especially in the scenes with the Hulk. He's falling and falling—he never seems to stop falling."

The Warlock Chronicles is an eight-part mini-series which will continue the story from *The Infinity Crusade*. A new writer will take on *Warlock and the Infinity Watch*, beginning with #26. No word yet on who that writer will be, although Starlin hopes it's Ann Nocenti (*Kid Eternity*), because he likes her writing and her knack for the bizarre.

Comparing his writing on the original Warlock to that of the Infinity trilogy, Starlin observes it's all been one flow for the most part, although he feels the quality of his writing has changed for the better. "I'm a bit more literate than I was in the 1970s. I can type now instead of writing in longhand on legal pads. I'm not the manic-depressive I was then," he laughs. "My writing is a little lighter. My original Warlocks were darker and suicidal, and now my writing is more geared towards life."

Starlin's brief involvement with the thunder god Thor didn't work out, he says. He co-wrote two issues with Ron Marz and says the idea—Thor going insane—sounded really good, but "it went sour real quick." Starlin was asked to hunt up a penciler but, by the time he did, the editor had already promised it to someone else. The same thing happened again, and "I got my chain jerked around. I lost interest in the project after that," he explains.

His new project, *'Breed*, is a nine-issue mini-series for Malibu, which he calls a horror story with a cosmic bent. Starlin will be writing and illustrating the fully digital color series. The first issue will be double-sized, at 40 pages.

"I'm not tired of Warlock, just of Marvel. I've had a great working relationship with [editor] Craig Anderson, but Marvel's just gotten too cheap about how much they pay. Everyone's paying better," he says. "It's exciting to do a new character. There is a limit to what you can do with Marvel characters, because they are a corporation that worries about their image."

Starlin calls *'Breed* an "adult" series, but not in terms of "having a lot of T & A running around." *'Breed* stands for "half-breed". The main character is half-human and half-demon, and the series will deal with the "darker things in all of us and the horror of how he came to be that way," Starlin notes.

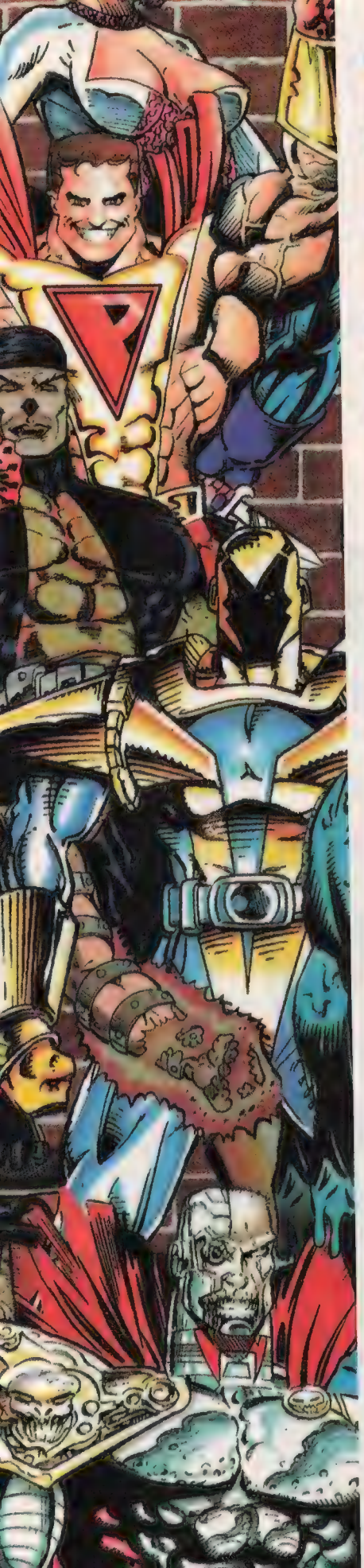
"Symbolism is a part of it," he continues. "There is subliminalism all over the place. I read a book about subliminal suggestions in advertising and got interested, so I tried it a few times. It's surprising when no one catches it. Next to nobody knows about it."

Starlin adds, "I'm having a lot of fun with this. There are themes I couldn't do at Marvel that I can here. Marvel clamped down on using AIDS in comics, for instance."

There is a possibility that *'Breed* could become a regular monthly series, depending on sales. Starlin also hints that there's a chance that another of his old, popular series could make a comeback: "There's a good chance that Dreadstar may be revived in the next year," he says.

So it's obvious that Jim Starlin is not finished with the cosmos yet. ☆

Paul Robb is a freelance writer based in Monteray, Ind.



LOOKING FOR ANOTHER BIG BANG

Malibu makes a "Hardcase" for recognition as it "Primes" for battle so that readers won't be "The Strangers" to its new Ultraverse

By Paul J. Grant

According to the American Heritage Dictionary of the English Language, "Ultra" indicates:

1. A surpassing of a specified limit, range, scope, or beyond.
2. An exceeding of what is common, moderate, or proper of an extreme degree.

Our universe, so the great minds of the Scientific Age hypothesize, began millions of years ago in a great miasmic soup of proto-matter and energy, or, in simpler terms, in a Big Bang. Malibu's Ultraverse began (as the Megaverse, a collective name which was ultimately abandoned when it was learned that someone else had a potential claim to that universe) in 1992, in a corporate meeting center in Scottsdale, Ariz. Chris Ulm, Malibu's editor-in-chief, assembled a group of veteran, innovative, and prolific comics creators to midwife this shared superhero universe. The group included Mike W. Barr, Steven Englehart, Steve Gerber, James Hudnall, Gerard Jones, and Len Strazewski. Also on hand was Hugo and Nebula award-winning science fiction author Larry Niven, no slouch at world-building himself.

Over several days, they drank innumerable cups of coffee and bounced ideas off each other. When they were done, they had constructed a world much like our own...plus 10 percent. That 10 percent, of course, is the addition of superheroes.

This, in itself, is hardly cause for undue attention. After all, if there is any commodity in the comic-book community that is in overabundant supply, it's muscular guys and overendowed women in tight-fitting clothing with powers far beyond those of mortal men. As a recently heard remark noted, long-time comics readers are in danger of becoming overdosed on superheroics and, with the influx of new universes this year, that danger may be considered clear and present.

The natural question, therefore, is what makes Malibu's Ultraverse different?

In talking with several of the creators, it becomes clear that the Ultraverse is viewed as a chance to "get it right from the beginning." As Englehart, who has written just about every major character that Marvel and DC have to offer, says, "We looked at the superhero genre with new eyes, identifying the conventions that had become stale with age." The Ultraverse heroes may look familiar at first glance, but the treatment is uncommonly fresh. Whatever is common or moderate has been discarded, or at least given a new twist.

According to Jones, "Most superhero

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characters have too much background—too much baggage to carry around with them. We have a great opportunity to go back to basics." The first three titles that launch the Ultraverse feature a strong man, a superteam, and a huge-chested man who fights for truth, justice and the American way, but *Hardcase, The Strangers,* and *Prime* are not carbon copies of Silver-Age icons.

Hardcase

It is only fitting that the first Ultraverse title will be *Hardcase*, since the title character was one of this continuum's first superheroes. Hardcase is Tom Hawke, who's superstrong, invulnerable, and gifted with enhanced senses. Yet these powers proved of little use when he and three paranormal compatriots fought a bio-mechanical killing machine named NM-E back in 1991. That fight left two heroes dead, a third in a coma, and Hardcase disillusioned and determined not to fight again. Two years later, Hawke is a world-famous action movie star of the caliber of Arnold Schwarzenegger or Steven Seagal, rich and famous, a magnet for attractive women—but at heart he's still looking for a way to make up for that tragic failure two years ago. It will come as no surprise that events will conspire to give him plenty of opportunities.

"He's a real person—an actor who just happened to gain powers—not a superhero who fell into a part-time movie career."

Hardcase himself was designed by Dave (*Watchmen*) Gibbons. The first issue was penciled by newcomer Jim Callahan (with inks by *Batman*'s Norm Breyfogle). *Excalibur* artist Chris Wozniak penciled the second, with John Lowe inking. Beginning with #3, the art team will be Roger Robinson (breakdowns), Callahan (pencils) and Marvel UK's Rodney Ramos (inks).

According to creator Hudnall (*ESPers, Alpha Flight, The Psycho*), Hardcase's antecedents go back to the very beginning of the superheroic age, in the spirit of the 1930s Superman originally created by Jerry Siegel and Joe Shuster. "Their Superman couldn't fly, wasn't completely invulnerable, and wasn't some sort of goody-two-shoes Boy Scout," Hudnall explains. "He was a smart ass tough guy, and Tom Hawke has the same attitude and most of the same limitations."

Hudnall denies that he's motivated by any nostalgia for the Golden Age. "There are only so many archetypes to draw from, but I feel I'm competing more with characters like those in *Terminator 2* than those published by Marvel and DC," he says.

The Ultraverse gives Hudnall a chance to address some of the shortcomings of the genre, especially where violence is concerned. "Too many fights in abandoned warehouses have taken their toll on readers' credibility," he explains. "In the real world, and in the Ultraverse, violence is not pretty, and innocent bystanders get killed."

Since Hawke is a bona fide movie star, the Hollywood aspects of the series will continue even when he resumes the fight against evil. This will both work for him, and against him. As a high-profile star with strong ties to law enforcement, Hardcase will get more cooperation and respect than other crime fighters. On the other hand, since his identity is known to the public, he's a big target for anyone with a grudge and a copy of a map to the stars' homes. Hudnall, who lives in Hollywood and has many friends in the film industry, plans to incorporate his experiences in the business into his comic scripts. Aware of the surface similarities between Hardcase and Jones's version of Marvel's Wonder Man, Hudnall insists that the two are vastly different.

"Hardcase is not consumed with angst over his humanity and mortality. He's well-aware that he's human, and more concerned that those close to him will die than that he will," says Hudnall. "He's a real person—an actor who just happened to gain powers—not a superhero who fell into a part-time movie career." More important to Hudnall is that Hardcase will evolve as a character, and will use his brains as much as his muscles in resolving the conflicts he faces.

Prime

How many young boys have read comic books and wistfully wondered, "Gee, what if I had powers like that?" In *Prime,* 13-year-old Kevin Green learns that the old adage about being careful what you wish for is truer than he ever considered possible, as he learns to cope with his adolescent power fantasies. Kevin literally takes on a second skin when he becomes what may possibly be the Ultraverse's most powerful hero, in what is definitely the grossest transformation in comics history.

Prime was originally the brainchild of Malibu Interactive president Bob Jacob, who suggested the idea of a teenage boy in an idealized superhero body. Writers Jones (*Green Lantern, Wonder Man* and *Justice League Europe*, among many others) and Strazewski (*Justice Society of America, The Web, The Fly*) seized on this concept and made it "breathe", according to Ulm. "They were having so much fun trying to top each other in developing the character and the book that it seemed natural to have them collaborate on writing it," says Ulm. Both scribes have a background in co-writing comics—Jones with Will Jacobs on *The Trouble with Girls*, which launched their comics careers, and Strazewski with current DC editor Brian Augustyn on *Dai Kamikaze*, and with *Trollords*' compatriots Scott Beaderstadt and Paul Fricke. "The best teams manage to be better than the sum of their parts," Strazewski says, "and Gerry and I feel we're getting there."

If *Hardcase* is inspired by the Golden-Age Superman, Prime is similarly linked to his most powerful rival, the classic Captain Marvel. Just as crippled newsboy Billy Batson became all-powerful by shouting "Shazam!", Kevin Green empowers himself through nearly-inexplicable means. However, Kevin's teenage psyche remains in full control, which leads to consequences that are both humorous and potentially extremely dangerous. Kevin, for example, is totally unprepared for the realities of crime fighting. He literally doesn't know his own strength and, more important, is less than fully aware of his limitations.

Prime, according to his godparents, has a uniquely '90s perspective. "Today's comic superheroes have to carry around 20 years to 50 years' worth of continuity with them," Jones observes. "No wonder so many of them seem tired." Strazewski also feels that the Ultraverse offers him challenges that writing for the older companies just won't allow. "I loved writing *Justice Society*, don't get me wrong, but *Prime* and *Prototype* [the other Ultraverse title he'll be co-writing with Tom Mason] give me the opportunity to deal with the classic superhero myths in a way that will let me make my own mark," says Strazewski. "I get to work big, and it's a lot of fun."

"We're dealing with a kid's vision of a superhero, after all," Breyfogle laughs, "and they don't know the meaning of the word 'enough'."

"Working big" is the key to the character as far as series artist Breyfogle is concerned as well. Breyfogle is best-known for his moody, lyrical work on *Batman,* but he's taken a much more robust approach for *Prime*. The character, as originally designed by *Sleepwalker's* Bret Blevins, didn't go far enough in Breyfogle's estimation. "We're dealing with a kid's vision of a superhero, after all," Breyfogle laughs, "and they don't know the meaning of the word 'enough.'" His Prime is overmuscled to a fare-thee-well, bulging all over the place in a near-parody of the archetype, but considering the mind beneath the body, it works in a very quirky way. His work on *Prime* may surprise the fans who follow Breyfogle from the *Batman* titles. It certainly surprised him.

"I'm learning all sorts of new things about anatomy and pacing here," Breyfogle notes, since a character as big as Prime requires a whole new visual vocabulary. Breyfogle plans on penciling and inking the first 12 issues of *Prime*, and then plans to add his own character, Metaphysique, to the Ultraverse mix. Like the series writers, he's brimming with enthusiasm for the concept and the opportunities it presents. "Frankly, I was ready for something new after years of drawing Batman," says Breyfogle.

Prime is loaded with quirky and black

humor. On the one hand, Kevin's dialogue as Prime is full of recognizable comic-book clichés, and future issues will deal with his adolescent yearning in a truly schizoid way as he gains the attentions of both a 13-year-old girl in his real identity, and her 29-year-old mother in the costumed version. Behind the scenes is a real feeling of menace, as Prime comes under the scrutiny of an ominous government agency whose methods and goals give new meaning to the term "politically incorrect." Both Prime—the character and the series—have a lot of secrets, and it promises to be a wild ride.

The Strangers

It's hard to think of many superteams whose exploits have not been chronicled by Englehart. His credits include *Avengers* (East and West Coast varieties), *Defenders, Fantastic Four, Justice League of America* and *Green Lantern Corps*, as well as memorable runs on *Batman, Captain America* and *Dr. Strange*. If anyone knows how a team book works, it's Englehart, and he brings those years of expertise to bear on *The Strangers*, the Ultraverse's first book featuring a group of superheroes.

"This book sets superhero teams on their sides," Englehart asserts. "This isn't the '60s or even the '80s anymore. The Strangers are not heroes with their own backgrounds and experiences brought together to save the world. They're bound together more by a common curiosity in how they got their powers, as well as a real basic urge—self-preservation."

Set in San Francisco, *The Strangers* uses one of that city's most famous landmarks as its starting point as a group of 59 people riding a cable car are struck by the "Jumpstart," a literal bolt out of the blue. Though none are hurt, all learn quickly that they have not exactly emerged from the experience unchanged. Through the course of the day that follows, they learn that each has developed a different power. Meeting at the scene of an apparent attack by another ultra-normal, they decide that in unity there may be strength, if not necessarily answers.

Art student classmates Bob Hardin and Hugh Fox become, respectively, Atom Bob—who can transmute matter from one form to another—and Grenade—who shoots metal pellets from his skin. Dave Castiglione, a baker by trade, becomes Spectral, with a full array of light-based powers dependent on the colors of the spectrum. African American sixth-grader Leon Balford gains super speed and takes the name Zip Zap. Candy, a literal "boy toy," turns into Electrocute. Fashion designer Elena La Brava gains psycho kinetic control over cloth as Lady Killer; she will also design the team's uniforms and bankroll their activities. Finally, there's the mysterious Yrial, whose actions brought them back together in the first place.

"This book sets superhero teams on their sides. This isn't the '60s or even the '80s anymore."

One key element of the book is that none of the team members will have a secret identity, since their first group adventure takes place in front of television cameras. None will be able to go back to a private existence again. In future issues, more people who were riding that fateful cable car will show up. Some will be heroes, some villains, and some just scared people trying to cope with the wild card that fate has dealt them.

San Francisco is well known as having a significant gay population, and statistics alone suggested that one of the Strangers be gay. Englehart, who is credited with introducing the first avowedly gay character in a mainstream superhero book (*The New Guardians'* Extraño), shrugs off the suggestion that the two may be viewed in the same light. "Almost nobody could look at Extraño as 'just a character'; he became saddled with all the gay stereotypes, including being HIV-positive, that are all-too-prevalent in popular culture," says Englehart. The Strangers' gay member's sexual preference will be treated just as one more aspect of his totality, Englehart promises.

The Strangers will be penciled by Rick Hoberg (*Green Arrow, DNAgents*) and inked by Tim Burgard (Hero's *Champions*), both no strangers to team books. Englehart feels they bring the right talents to a book that he intends to be logical and realistic within the fantastic context of the genre, but also light and fun. "I'm tired of grim and gritty," Englehart says. "*The Strangers* is about the heroic impulse that resides in the characters, and that's a very positive influence." ✯

Paul J. Grant is a freelance writer based in West Bloomfield, Mich.

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CRYING FOR THE

Shaman's Tears, Mike Grell's new Image project, puts the Indian hero against those who would corrupt the spirit of the planet

By Robert J. Sodaro

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"*Shaman's Tears* is a blend of superheroes, metaphysics, science, and American Indian lore," says writer/artist Mike Grell of his new series, the latest addition to the Image line of comics. "It's my way of returning to the high action, adventure, superhero genre after having left it behind when I created *Sable* about 10 years ago. It deals with the real issues that face today's world: pollution, corruption, crime, ecological genocide, runaway scientific experimentation, all pending the extinction of mankind."

Grell says that *Shaman's Tears* is set in a contemporary world slightly into the future. "It's based on things that are going on in the world today. They haven't exactly happened yet, but they could, quite easily," says Grell. "But since we don't have teams of costumed superheroes flying around fighting evil, my approach to this is that with today's technology, and where these people come from and who they are, it's not inconceivable that something like this could come about."

The hero of *Shaman's Tears* is Joshua Brand, son of a half-Sioux father and an Irish mother. Brought up on a reservation, he has always had a problem understanding why, after his father's death, his mother had chosen to stay there. "He's carrying quite a lot of hurt around because he was never white enough to suit the white kids, and never red enough to suit the Indian kids," Grell says. "He just couldn't seem to find himself a place, and he couldn't wait to get the hell out of there. So at the ripe old age of 16, he hit the road. He wandered around, finding a path for himself. Ultimately, it leads him back home again, where his mother is dying. He's forced to come face-to-face with all the old ghosts. He has to deal with own feelings of rejection and resentment, and he has to deal with the resentment of other people."

Brand falls under the tutelage of Grey Hawk, an old Indian shaman, who leads him on a spirit quest. Through this, he discovers he has the powers of the animals. He can do things like run like an antelope, fly like an eagle, and wrestle like a grizzly bear. He can feel the forces that affect all living things of the Earth. "It's not some-

thing he has chosen, it's something that has chosen him," Grell says. "At first he tries to deny it, but he finds that he's linked to the Earth in such a way that he can't ignore the forces that are at work here. He experiences a vision of the Earth's spirit, who tells him that he will be the warrior-healer, the Stalking Wolf to hunt down the ravagers of the Earth. He is basically to be a champion."

Endowed with his powers, Brand can draw upon the life force of the Earth itself to make contact with his spiritual brothers of the animal kingdom. There are drawbacks, however, because the power is changing, just as the Earth is changing, and what affects the Earth, affects Brand.

"The clearest way to envision this is to think of *Star Wars*. Luke was linked to the Force, literally the universal force that flows in and around every object," Grell says. "Since Brand is in touch with that life force—he refers to it as the spirit that moves in all things—he can feel what is affecting the other things of the Earth. Those things can be the planet itself, the rocks and the trees, and the water or the animals, or even the humans. He's that type of empath. It's a bit of a problem for him. He can't call the power, the power calls him.

"It's basically the story of one man who is, like all of us, struggling to find his way, and what he winds up finding is the way," Grell sums up. "It's based on the heritage of the Lakota Sioux. It deals with stories on a global level, particularly set in any one locale."

Grell admits the concept seems similar to the famous "relevant" comics of the late 1960s and early 1970s, such as *Green Lantern/Green Arrow*. "There are a lot of ways to do stories. You can do a story with an ecological theme as a strong environmental message without it being a story about the great outdoors," Grell says. "You can do a story with a great human moral aspect to it, and it could feature nothing but animals. If you want to see an interesting example of that, go see the movie *Homeward Bound*, Disney's remake of *The Incredible Journey*. They do that quite nicely with the animals and showing love and loyalty, courage and determination. To me it's like doing war stories. I write a lot of war stories and I choose war as a backdrop for the storyline because it's one of the most intense human enterprises. These stories provide the framework. The continuing storyline is very human. It deals with a lot of social issues and questions that face everybody on a day-to-day basis."

Grell says that when he decided to do a superhero series, he had to find a way to make it appealing to himself. "'Do you write for 12-year-olds? Do you write for 20-year-olds? Do you write for any specific segment of the audience?' I'm asked. I always answer, 'I write for myself'," Grell says. "The best way for me to get myself—as the artist on the book—to do my absolute best work is to write the kind of stories that I enjoy doing. This story deals with the problems and troubles of mankind, but also deals with ecological aspects and gives me a chance to draw a lot of animals and outdoor stuff."

Shaman's Tears also gives Grell the opportunity to use the interest and research in Amerind lore he has followed in the past several years. "The Ghost Dancers were widespread throughout all the Indian nations," Grell says. "The Ovaka, the Indian messiah, was actually a Piute, and the Sioux were the ones who had done the Ghost Dance prior to Wounded Knee. It was a dance designed to celebrate and bring the buffalo back. The metaphysical aspect of it has always intrigued me. As a kid, I used to fantasize about what America would be like if European countries hadn't invaded and took it over. I wondered what the Indian cultures would be like today had they stayed close to the Earth and remained in contact with the metaphysical side of their nature, as they had been, just 100 years ago. I have a feeling this entire country would be quite considerably different if their old beliefs and traditions had been maintained. It would be a very intriguing world that we live in right now."

Grell says his decision to bring *Shaman's Tears* to Image was based, in part, on a long friendship with Image co-founder Todd McFarlane. "Todd had written me a letter, and wisely included his phone number because I'm lousy at returning letters but I'm great at returning phone calls. He had sent me some samples of his work, and I gave him a call," Grell says. "One day he stopped over for a visit (Grell lived in northern Idaho at the time) and we've been close friends ever since. I knew about Image being in concept for a year before anything was done towards actually creating the company. About a year-and-a-half ago, I had a meeting with Todd and we discussed some of the things we were planning to do and I let him know then that when Image was ready to go with new projects, I was more than interested in taking part in it. One day, about seven or eight months ago, Todd called me up and said 'Here's the deal. If you want in, you're in'."

Grell admits one reason he went with Image was financial. He says if he did *Shaman's Tears* for DC, it would sell approximately one-tenth the copies it would with the Image label on it. "DC does not sell books in the same numbers that Image does. There are significant inroads being made (by Image), and major ground is being broken within the comic industry," says Grell. "My entire career has been a struggle along those lines. I don't see myself particularly as an activist, but I just happened to be the first person to sign with a new independent

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company when Pacific Comics started up. I signed with them before Jack Kirby did, but since Jack can draw a comic while we're speaking, his comic came out about two months before mine did. I was the second artist to sign with First Comics when they got started. Joe Staton was first only because he had already been hired as their art director, and their initial book was *E-Man*. If I had been a little closer in at the time, I would have willingly and cheerfully been first."

Grell admits that his established reputation in the comics business may make even more people sit up and take notice of Image. "I think there is something I can bring to Image that they don't have going for them on their own, and that is a 20-year reputation in the industry," Grell says. "The books I have done for various publishers have consistently been good sellers, within the framework of the genre that they were sold in. For instance, *Green Arrow* isn't a top-selling book at DC Comics, but within the framework of the titles that were created for mature readers, it was. At the time I did *Sable* for First Comics, it was a top-selling title. *StarSlayer* was the same thing. *The Warlord* was the number-one selling book over at DC for quite awhile."

The first two issues of *Shaman's Tears* will carry a $2.50 price tag. The first issue features a double cover. The outer cover has a foil stamp and embossing, the inner cover has a standard glossy stock comic-book cover. "The second issue has the biggest dang cover you've ever seen in your life," Grell says. "It's a double-gatefold double-poster. A double-gatefold would be where you open up the book, lay it flat, then each of the covers would open up again, so you would have four pieces in a strip. This one goes one better. It opens down, so you have the equivalent of eight covers laid out. The outer cover—what you actually see on the book itself—is just one-eighth of the poster. When it's on the rack, it opens up, and then on the inside of that is another poster. The inside poster features the cast of characters from the supporting group. They begin in this story as a group of bad guys. Ultimately, some of them will break away and find their own way. It will be eight separate characters featured on the inside."

If Grell has such a rep as a top-selling writer/artist, why all the gimmicks? "It is to get as much attention as possible on a rack that is going to be crowded with hundreds of other titles," Grell says. "You need something that will leap off the rack and grab their attention. Once they pick it up, and open the book, I've got 'em because my strong suit over the course of my entire career has been strong storytelling based on in-depth characterization. Once they start reading this thing, I'll have 'em.

"The trick is to get the readers to pick up my book instead of somebody else's," Grell continues. "If I'm on the rack with the latest title of the week, I've got to do something special for them. I've also got to persuade them that paying $2.50 for a number one is going to be worth their while. The cost of comic books today, to me, is awe-inspiring because I grew up in a day and age where they were a dime. I thought the raise to 12 cents was sort of okay, and surely expected, but when they hit 20 cents and 25 cents, I was ready to give it up all together. I'm a cartoonist because I couldn't hack the math enough to be an architect. I have some friends who are architects, and they look at me and say, 'You know, you're lucky'."

Even the most intriguing of protagonists need opponents to engender the conflict from which stories develop. Grell explains how he came up with Brand's initial set of antagonists.

"A very interesting thing happened when the Soviet Union was dissolved. They had a space station up, and a cosmonaut was stranded. He was stuck, while his world was being ended," says Grell. "It was intended to be an extended mission, but this mission was supposed to have been terminated a lot sooner than it actually was. The newly-independent countries of the former Soviet Union got into quite an argument over who had the rights to the experimental data on board. It wasn't until last year that they went up and got the guy down. This poor guy was stuck up there for months and months and months. Using this for a framework I said, 'What if the experiments being conducted on board were gene splicing experiments, dealing with genetic mutations? What if someone down here knew about it?'"

That someone, according to Grell, is a Russian scientist, Dr. Regus Padoff, who had been in charge of setting up the program. Dr. Padoff contacts the then head of NASA's military space program, General Patrick Pending. By now, astute readers will see a pattern forming: Regus Padoff = Registered U.S. Patent Office; Pat Pending = Patent Pending. "Not everything in this is a groaner joke and the story is not intended as a spoof by any means," Grell assures, "but in a day and age when it's impossible to read a block of copy without running into 27 different TMs or circled Rs or circled Ps, I thought it was time to make a statement here. Padoff contacts Pending, and the two of them arrange a little pirate mission. What they bring back is the technology to create patented life forms—combinations of human and animal genetic material. Basically, what we're dealing with is a group of individuals who have been created for industrial, military, and recreational uses. It's domestic servitude.

"They have no human rights," Grell continues. "When the story begins, there is a decision pending from the United States Supreme Court to determine whether or not they should be granted human civil rights. This becomes the story of a struggle for acceptance, mirroring Joshua Brand's personal struggle to come to grips with his feelings about his American Indian heritage. It also reflects the state of the world today—an interesting counterpoint to the events that are taking place in Eastern Europe. The newly-independent nations are fighting with each other, fighting for the same things they battled over for

"THE TRICK IS TO GET THE READERS TO PICK UP MY BOOK INSTEAD OF SOMEBODY ELSE'S."

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thousands of years. The people of the former Soviet Union are now being given rights they could only dream about in the past. At the same time one segment of the human population of the Earth is being given more freedom and more rights, this newly-created segment is being stripped of all their rights."

GRELL ADMITS ONE REASON HE WENT WITH IMAGE WAS FINANCIAL. IF HE WENT FOR DC, IT WOULD SELL ABOUT ONE-TENTH THE COPIES.

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This is a theme that has kicked around the edges of other comics in the past, notably Marvel's *X-Men* and the Fourth World material Jack Kirby did for DC in the 1970s, but Grell says it's high time to bring it to the forefront. "We've never been as close to it in reality as we are right now," Grell says. "The technology has grown so quickly that we're a very short time away from this very thing. There are already patented life forms—newly created forms of life that did not exist before, owned solely by the corporations that created them. All this may be okay when it's a virus, but when it becomes a humanoid, it's different."

Originally, Grell had planned to call this concept, which is destined for a spinoff title from *Shaman's Tears,* The Breed. When another publisher developed that name for its own concepts, Grell had to develop another name. The spinoff title is *Bar Sinister*, a reference to a heraldic symbol—the diagonal line of the shield from upper left to lower right, symbolizing the bastard.

Ideally, *Bar Sinister* will debut at the same time as, or very shortly after, the fourth issue of *Shaman's Tears*. Is this the beginning of a "Grellverse"?

"I referred to it once (the growing cast of characters) as a Rogue's Grellery," Grell chuckles. "Inadvertently, it was not my intent (to have more than one book), but I realized that what I have here, basically, is at least three, and possibly four titles that are all interrelated. It doesn't preclude the particular characters interacting with other characters from other universes, but what I'm striving to do is build continuity within these titles."

Grell admits that working on all those books on a monthly basis is beyond his current capacity. "All I have to do is grow seven more arms and a couple more brains," he laughs again. Grell plans to write two of the spinoffs, while continuing to do both writing and art on *Shaman's Tears*. The third spinoff would most likely be written by his associate, Lauri Miller.

"As far as the artwork goes, I will try to maintain as much control over it as possible," Grell says. "But due to time constraints and simple practicality, I would be living in a fool's paradise if I told you that I would be able to do anything more than perhaps pencil another series. Stepping down from that, I could do page layouts and breakdowns on the two books. The most probable circumstance is that I'll continue my association with Rick Hoberg, who has been working on *Green Arrow* with me for quite some time. Rick and I have an excellent relationship. He's just an amazing artist who has, I think, just hit his peak. You're going to see stuff coming out from him in the next six months to a year that will just blow you away. Rick has expressed an interest and a desire to work on one of these titles with me. He is one of the artists who I would be perfectly comfortable with taking over the role of penciler on the series. I would probably do breakdowns on the book, and leave Rick to do all the hard parts."

The spinoffs beyond *Bar Sinister* would appear as each preceding series hits its fourth issue, so that there would be a three- to four-month gap between each new series' start.

In closing, Grell explains why he thinks this highly-personal work *(Shaman's Tears)* will gain an audience. "In order to interest a reader, you have to give them something they can relate to," Grell says. "I made the statement earlier that I write for myself. I do, but I think my personal tastes over the years have obviously been demonstrated to be very closely in line with my readers."

Robert J. Sodaro is a freelance writer based in Fairfield, Conn.

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PAINTING A PICTURE

The last time we checked in with Nelson, that dynamic new artist, he had painted the Ghost Rider cover to Wizard *#13. Since then, he's done the cover art for both* Robocop: Prime Suspect *and the* Robocop 3 *mini-series. He's also begun work on his own universe of characters under the new Manta Comics imprint.*

Fans began seeing these characters in April, published in black and white in issues #72-#74 of Dark Horse Presents. *This July, Dark Horse will also publish Nelson's first four-color three-issue mini-series,* The Eudaemon. *Wizard checked in with Nelson to get the details on* The Eudaemon *series, and to hear his thoughts for the future.*

WIZARD: Your new mini-series is being published by Dark Horse through the Manta Comics imprint. Tell us about Manta, and your relationship with Dark Horse.

NELSON: Right now, I'm creating an entire universe of characters for Manta Comics. I have total freedom creating these characters, and trying to build a universe that basically revolves around one character. They're all based on, and related to, this main character called The Eudaemon, coming out this summer through Dark Horse.

Luckily, we're fortunate enough to have a great company like Dark Horse behind us, printing *The Eudaemon* series starting this July. Hopefully, what will happen is that The Eudaemon and the other characters will become crossover characters. Because of the personal powers of The Eudaemon, which is jumping from dimension to dimension, he'll be a great character to crossover with. Because of the interdimensional possibilities, he'll be able to meet other comic characters through some bizarre and odd circumstances.

What Manta has in mind is for these characters to relate with other characters, so hopefully there will be teamups and crossovers with Dark Horse characters, and characters from other companies that may be interested. The fact that The Eudaemon isn't in control of these interdimensional portals, there's a great opportunity to meet up with other comic book characters. This story is supposed to take place on Earth, in New York, so that doesn't exclude say, The Terminator or the Predator, or even Magnus Robot Fighter, even though his story takes place in the future. Let's remember this is comic books, and anything can happen. Your imagination is the limit!

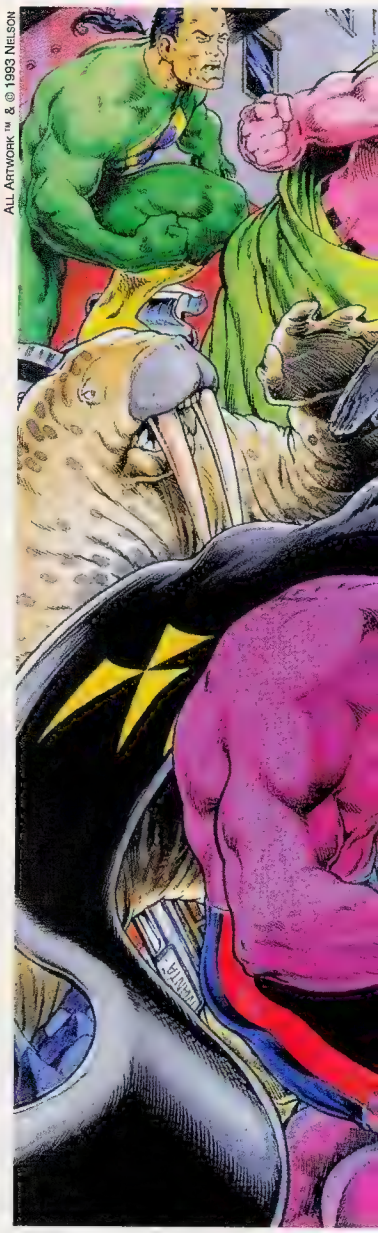
WIZARD: You've gained a considerable amount of fan support through your painted covers. Do you plan on *The Eudaemon* series to have painted covers?

NELSON: For the first three-issue mini-series, yes. I wanted to show two different versions of the character—the painted version, which is a realistic look at the character, and the two-dimensional look we see in the comic itself. Something I think is interesting is how you get familiar with a character. You've seen it for years, and then something comes along like the *Marvel Masterpieces.* When you see these paintings by Joe Jusko, you have a great idea what these characters would look like if they were real people. I wanted to see what Mordare, the pointy-headed guy, would look like painted realistically. He takes on a morbid, almost disturbing quality that doesn't fully come through in comic-book form. In the future, I plan on using regular comic-style covers because they convey a pizzazz that a painted cover doesn't.

WIZARD: You mentioned Mordare. He's got a pretty neat story behind the origin of his name. Lay it on us.

NELSON: His name is actually "murderer" in Swedish. This character is really evil incarnated, like death come to life. Evil has been on Earth as long as man has been on Earth, so I have this idea of him being ageless and being recognized throughout the whole world. So with a name like Murderer, you get a pretty good idea as to what he's usually up to. I felt Mordare was a really good name. It just clicked.

Take the name Eudaemon, for instance. I was thumbing through a dictionary and hit upon this word, which means benevolent spirit or genius; someone who does good through spiritual deeds or by using his noggin. The Eudaemon uses his spiritual and physical strength to outwit Mordare, or any other creatures that may try to invade our plane of existence.



All Artwork™ & © 1993 Nelson

Nelson's new Manta imprint for Dark Horse Comics is about to hit the ground running.

OF SUCCESS

Nelson talks about The Eudaemon, and what will make him sleep better at night

WIZARD: We've talked about The Eudaemon and Mordare. Tell us about Ed Pensa, and some of the other core characters we'll be encountering in the mini-series.

NELSON: The Eudaemon believed he was human, until one day, through a brash course of events, he finds out he's not what he thought he was, and his friend, Ed Pensa, gets taken for a ride he'd never thought he'd take. When you have a friend in trouble, usually other people get pulled into that trouble. Ed is hardly an innocent bystander. He just gets more wrapped in things than anyone else. He's just a regular human guy, and I wanted to show that the human mind is still the most powerful weapon, so Ed is a non-superpowered guy who uses his brain to help The Eudaemon out in certain situations.

Roxy Santini is another character. She's a runaway; a mutant with the power to make molecules crush themselves. Azark, Prisoner of Earth, is being framed for murder in a civilization in outer space that has no crime. But due to his half-brother, who is a bad apple, there's a certain amount of prejudice that exists against him, which in the end is the

determining factor in him being convicted. So it shows that no matter where you go, there's a certain amount of prejudice everywhere. There are plenty of other characters as well: Kru-gen, Jakowl, Volkarra, The Brazilian. One of my favorite is Knucklehead, who is such a sick character. He's so sick you've just gotta love him. I don't really want to talk too much about him right now. You've just got to see him to believe him.

WIZARD: Are there any plans for any non-Eudaemon projects in the Manta comics scheme?

NELSON: Manta has given me complete creative control, and no set time limit in which to create these characters, and I feel these characters have a lot to offer. I feel these days, and I'm not naming names or putting anyone down, that a lot of characters are just a guy with a gun, and then a guy with a big gun, then a guy with a bigger gun than the guy with the big gun. It just seems that no one's really taking their time and sitting down and thinking when they create these characters. I've been working on these slowly, so that I could create the best characters possible, because you know when you create better characters, eventually you'll have better stories. It's simple math.

We also have plans to put out a trading card set, to be produced by Press Pass, a new trading card company known for their Royal Family trading cards, and for Larry Stroman and Todd Johnson's Tribe cards. This is a great way to showcase all the characters. We're not going to give full backgrounds on all of these characters, because to go into any depth as to what makes these characters tick would take much more than a three-issue mini-series or a 90-card set. As soon as the cards are finished, we're looking to do another mini-series introducing more new characters.

WIZARD: Is anyone else helping out creatively with the mini-series?

NELSON: At conventions most people know me from my cover paintings. They don't know that I love drawing comic book interiors, too. So with this mini-series, I'd like to draw the characters in my interpretation. I want to show also that I could do it.

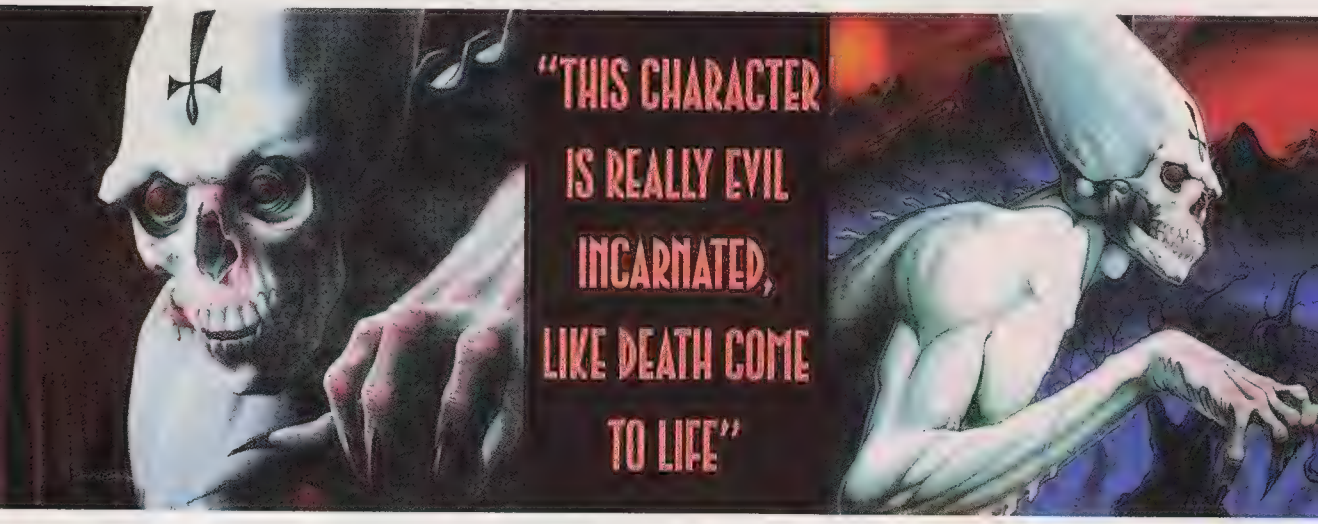
Randy Stradley, who's just a great guy at Dark Horse to work with, is helping me out because I'd never written a comic book before, and I felt intimidated by that fact. He's been helping me out with the scripting and the editing, taking out things and adding things in. I really appreciate his help. We might have some other guy working on pin-ups for the book like Jimmy Palmioti, Tom Raney, and Art Nichols. So far, it's looking good.

WIZARD: Are there any plans for you to do any freelance work for other companies, or will *The Eudaemon* and it's related projects be keeping you off the streets and out of trouble (laughter)?

NELSON: I want to do stuff for other companies. I don't want *The Eudaemon* characters to take up all of my time, although I do want to devote most of my attention to it. There's so many great characters done by DC, Marvel, Valiant, and Dark Horse that I'd love to work on. In between my Eudaemon projects, as long as I'm asked and I have the time, you can count on me doing the work.

WIZARD: What are your reflections on today's marketplace?

NELSON: The comic industry just keeps getting bigger and bigger as we speak. There's one thing I know for sure. I may not be the greatest painter, writer, or artist, but if I'm working on a project, I'll always give 100 percent of my effort. If anyone says I don't, they're a liar and a fink, and I'll find out where they live so I can go there and beat them up (large laughter)! Just kidding.



I'm putting 1000 percent of my blood, sweat, and tears into these characters and into these books. I just hope time will prove which characters will stand up, and I hope everyone reads and enjoys my books, and decides that they'll continue reading them.

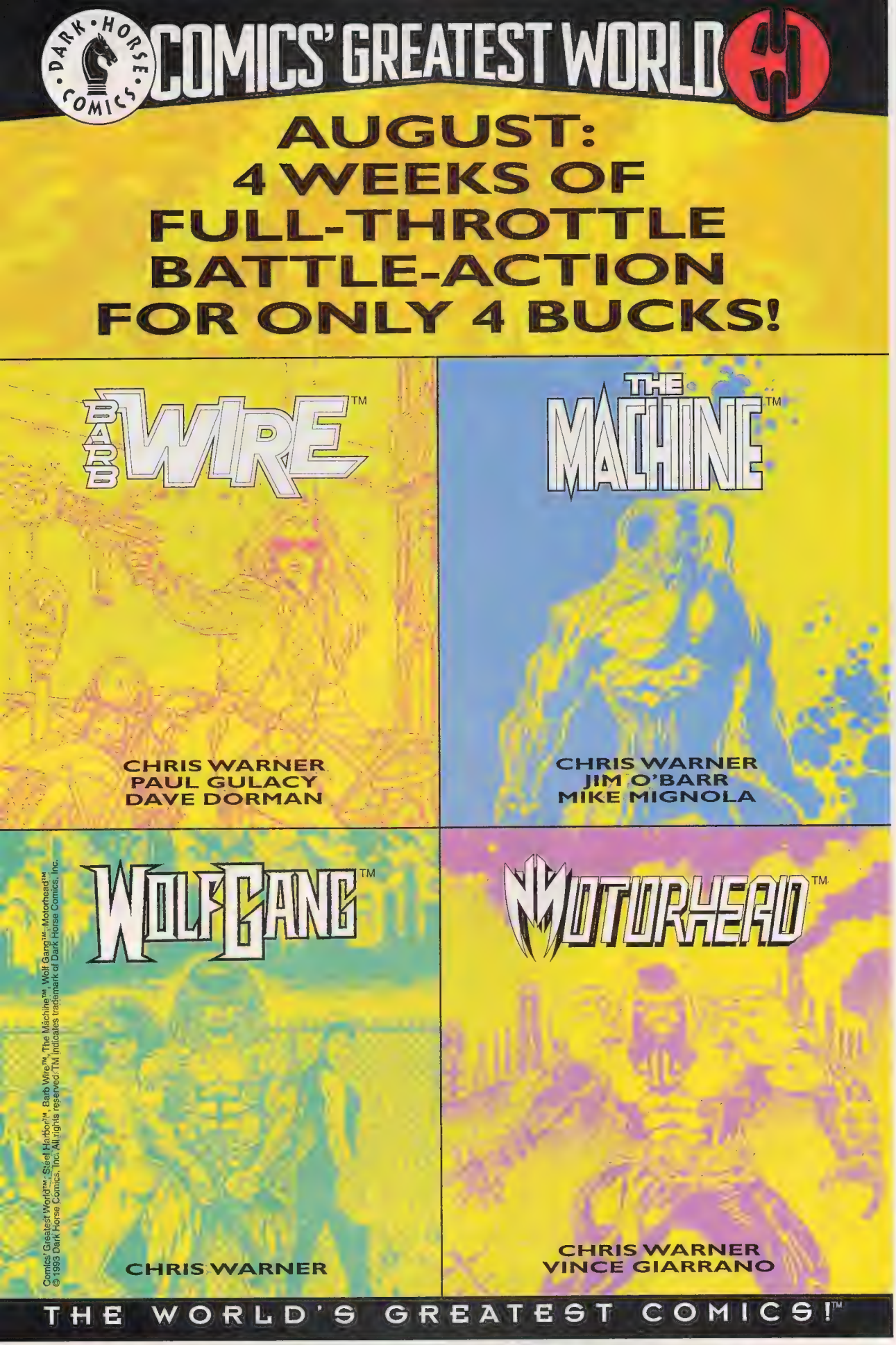
It's not who has the most marketing money or gimmick covers who will determine sales on a book. This is the one true power the comic readers have, because if you don't have readers that want to continue reading your books, you're a fish out of water and that's that!

I don't draw as well as Neal Adams or paint like Dave Dorman, but I do my best and hopefully quality will show through. Just remember, comics were meant to be read. That's why they're printed with words. So if you pick up a couple of *The Eudaemon* #1's, open one up and read it. Comics were meant to be picked up, looked at, and enjoyed.

WIZARD: Like a beautiful woman!

NELSON: Exactly (laughter)! So if you pick up a copy of *The Eudaemon*, please read it. You might find something you like, and you'll pick up the next one. It will make me feel like my hard work pays off, and I'll sleep better at night.

Rob Samsel is a regular contributor to Wizard.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BRINGING YOU THE LATEST HOLLYWOOD NEWS THAT YOU WANT TO HEAR...

Spider-Man Series Coming To Fox

Swinging back onto your TV screens, the Amazing Spider-Man returns to animated life this fall from Fox TV. Though it was originally announced as a five-part mini-series, Fox has upgraded the new *Spider-Man* series to a major order of 65 all-new episodes. Plans are for the show to appear sometime into the fall season, probably as a Saturday morning mid-season replacement, pairing with *X-Men* for a full Marvel hour.

Spider-Man will then web his way onto weekday mornings in the fall of 1994, where 65 episodes is a standard order. Spider-Man has appeared in the late '60s in a fondly-remembered series animated by a young Ralph Bakshi, as well as paired with Firestar and Iceman in *Spider-Man and His Amazing Friends* (1981-84) and a little-known syndicated *Spider-Man* series (1981-82) which is being released on video by Best Video.

As in those latter two bewebbed incarnations, Marvel is promising that Marvel universe superheroes will guest-star in the new *Spider-Man* series. Though they haven't revealed who just yet, expect an *X-Men* crossover early in the first few episodes to guarantee a high ratings debut. Marvel and Fox have also been discussing a *Captain America and the Avengers* animated series.

The revived cartoon interest at Marvel is inspired both by the ratings of the *X-Men*, which have been huge, and the appointment of toy industry star Avi Arad as head of Marvel's animated and live-action projects. Arad, well respected in the toy industry, will bring more licensing and cross-promotion to Marvel's characters. According to published reports, Marvel makes more money through toy licensing based on its properties and comics than it does from films and TV shows. By linking the two, it should be able to create a strong base for future projects.

Spider-Man © & ™ 1993 Marvel Entertainment Group

Catches thieves just like flies! Look out! Here comes the Spider-Man... Peter Parker inks a deal with Fox for a series.

Fox has also announced two other animated shows of note for genre fans. A six-part animated *The Tick* mini-series, animated by Sunbow, will be based on the hilarious comic of the same name from Ben Edlund and New England Comics, while Robert Heinlein's *The Red Planet* will also get an animated mini-series. Look for both of these to get Saturday airing later in the year, possibly as mid-season replacements.

Meanwhile, Fox has announced its fall 1993 schedules. The Saturday morning schedule is as follows:

8:00 a.m. — *Jim Henson's Dog City* (Nelvana, second season).

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8:30 a.m. — *Bobby's World* (Film Roman, second season).

9:00 a.m. — *Droopy: Master Detective!*, with new Screwy Squirrel episodes. (Hanna Barbera, new).

9:30 a.m. — *Eek! and the Terrible Thunderlizards*, with new dinosaur guest stars (Nelvana, 2nd season).

10:00 a.m. — *Tiny Toons Adventures* (Warner, third season).

10:30 a.m. — *Taz-Mania* (Warner, second season).

11:00 a.m. — *X-Men*, with 13 new episodes (Saban, second season).

11:30 a.m. — *Where In the World Is Carmen SanDiego?*, an animated version of the PBS hit (DIC, new).

Fox's weekday lineup remains largely unchanged, with only two new entries. *Mighty Morphin Power Rangers*, a live action kid's superhero show, will air at 7:30 a.m., followed by the return of *Merrie Melodies* at 8 a.m. Afternoons will include *Tom & Jerry Kids* at 3 p.m., *Tiny Toons Adventures* at 3:30 p.m., *Animaniacs*, a new Stephen Spielberg *Tiny Toons* spinoff at 4 p.m., and *Batman: The Animated Series*, at 4:30 p.m. Warner had still not announced any new episodes of *Batman: The Animated Series* for the second season as *Wizard* was going to press.

In nighttime programming, a late-breaking Fox pilot is *First Family*, created by *Dinosaurs* creator Michael Jacobs. The series would focus on a strange family caught in the evolutionary cycle. The grandfather is a talking orangutan, the parents are Neanderthals, and the children are Cro-Magnons. Given Fox's penchant for bizarre shows, I'd almost bet that *First Family* will make it onto its fall schedule.

Batton Lash's humorous horror strip, *Wolff & Byrd, Counselors of the Macabre*, is moving places at Fox. The series is to be produced by Bill Todman and Joel Simon (*Married to the Mob*), and Robert Mandel, with Joe Dante (*Gremlins*) as executive producer. Dante has also agreed to direct the pilot, from a script by Steve Papoon (*The Jackie Thomas Show*), and to also direct at least six episodes of the prospective series. Lorimar is developing the series as a mid-season replacement for Fox, and plans are to film the pilot in August. Although Jon Lovitz was initially interested in one of the lead characters, he may be unavailable for the series. Dante stable star Dick Miller will likely have a supporting role on the show. *Wolff & Byrd* is about the adventures of Alanna Wolff and Jeff Byrd, two lawyers who represent supernatural clients — kind of an *L.A. Law* meets *Twilight Zone*. Lash's crime fighter whose devastating looks, smart mouth, and lethal kicks topple the local crime lord." Bet it was the smart mouth all along. *Model By Day* also stars Shannon Tweed (who's long wanted to do comic-book heroine *Delta Tenn*), and features a guest appearance by Sean Young (once cast as Vicki Vale and Tess Trueheart, *not* cast as Catwoman, now cast as *The Black Cat*). It's directed by Christian Duguay (*Live Wire*), and produced by Empath Films Production. The script was written by Jeph Loeb (DC's *Challengers of the Unknown*) and Matt Weisman. Loeb, Weisman, and Lewis B. Chesler are the executive producers.

ABC

ABC has also announced its fall Saturday morning schedule, starting September 18:

8:00 a.m. — *Cro*, an animated series about a Cro-Magnon boy adopted by a Neanderthal family (Film Roman, new).

8:30 a.m. — *The Wild West C.O.W. Boys Of Moo Mesa* (Ruby-Spears, 2nd season).

9:00 a.m. — *Sonic The Hedgehog*, voiced by Jaleel White (DIC, new).

9:30 a.m. — *The Addams Family*, with eight new episodes (Hanna Barbera, 2nd season).

10:00 a.m. — *Tales From The Cryptkeeper*, a spinoff from HBO's popular horror series (Nelvana, new).

10:30 a.m. — *The Bugs Bunny & Tweety Show* (Warner, 8th season).

11:00 a.m. — *City Kids*, a new live-action series (Jim Henson, new).

11:30 a.m. — *Land of the Lost* (Krofft, 3rd season)

In prime-time programming, *Dinosaurs* has been picked up for the fall, with a total of 14 new episodes ordered. This would bring the total to 65 episodes, which is perfect for syndication.

Young Indiana Jones has been canceled yet again. The series ranked 95th for the season, one of the lowest rankings for a non-Fox series. Thirteen episodes of the show are still left unaired. A possible cable or video release is being discussed.

CBS

CBS's fall Saturday morning schedule, starting September 18, has been announced as follows:

Dog City gets second season. That's 14 in dog years.

© 1993 Henson/Nelvana

10-year-old series runs in such publications as the national *Law Journal*, and newspapers around the country.

Last issue we told you that Kevin J. Taylor's *Model By Day* had been optioned by Fox. Things were actually a little further along than that, as I since found out. You can see the two-hour *Model By Day* film on Fox, July 26 at 8 p.m. Model-turned-actress Famke Janssen stars as a beautiful fashion model who returns to the U.S. when her best friend is randomly attacked. Quoting a Fox release, "Frustrated by the inaction of the police and the growing tide of urban crime, she takes to the streets with an arsenal of martial arts to become a formidable

"Cats and dogs living together." Dog City on Fox.

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8:00 a.m. — *Marsupilami*, with guest-star Sebastian, the crab (Disney, new).

8:30 a.m. — *Disney's The Little Mermaid* (Disney, second season).

9:00 a.m. — *Garfield and Friends* (Film Roman, sixth season).

10:00 a.m. — *The All New Dennis The Menace* (DIC, new)

10:30 a.m. — *Teenage Mutant Ninja Turtles* (Fred Wolf, fourth season).

11:30 a.m. — *Cadillacs & Dinosaurs*, based on the Kitchen Sink *Xenozoic* comic (Nelvana, new). Look for a *Cadillacs & Dinosaurs* toy line coming this fall from Tyco, as well as arcade games from Capcom, and video games by Nintendo.

12:00 — *Beakman's World*, with the live-action wacky scientist (new).

Also look for *Conan & The Barbarian Kids* coming as a mid-season replacement series for CBS, from Sunbow Productions. It's supported by an upcoming toy line from Hasbro.

A late pilot onto the possible prime-time fall list is *Elvira*, starring the busty late-night hostess and comic-book heroine as the leader of a clan of misfits. Twentieth TV is describing the show as a '90s version of *The Munsters*.

NBC

Quantum Leap has been canceled, as was rumored a few months back. The five-season award-winning fan favorite was unable to raise its ratings high enough to save itself from cancellation, despite several "sweeps"-style shows spotlighting Elvis and Marilyn Monroe. Creator Don Bellisario was angered by NBC's decision. He's currently negotiating with other networks to pick up the series, and with Universal to possibly do a *Quantum Leap* feature film franchise (more than one movie). "*Quantum Leap* is not going to die," says Bellisario. "The fans are just too loyal to let it die." Indeed, the comic series from Innovation is continuing, to great success.

The new *Late Night* host not only has a comic book name, but Conan O'Brien has a past history with some comic characters, as well. When ex-*Batman* TV star Burt Ward was scheduled to speak at Cambridge University, O'Brien and a friend posed as security guards who were to guard Ward's Robin costume during his speech. While Ward was speaking, another friend waddled on stage as The Penguin, giving O'Brien enough time to abscond with the suit and tights. Fellow *Harvard Lampoon* staffers spent the day appearing throughout the campus dressed as Robin, before returning the costume to an only slightly-amused Ward.

Will Sam survive by leaping to another channel?

Quantum Leap ™ & © 1991 Paramount Pictures Corp.

SYNDICATED AND CABLE

Mary Shelley's *Frankenstein* is getting the deluxe treatment on both the big and small screens. In late June, TNT will be rolling out its version, starring Patrick Bergin as Victor Frankenstein, and Randy Quaid as his monstrous creation. Quaid says he is playing the part as a real, emotional, human being who doesn't fit into society because of his looks. He recently told *The Cable Guide* that the role was his "first monster—other than L.B.J." *Frankenstein* is getting the big budget film treatment, as well. Robert De Niro has recently announced that he will play the Frankenstein monster in Francis Ford Coppola's and TriStar's upcoming film. British actor Kenneth Branagh (long interested in the *Watchmen* film) will be both directing the film, and starring as the good Dr. Frankenstein. Look for this one to hit in the summer of 1994.

The British BBC has finished production on a live-action film based on the comic series *The Bogie Man*. Robbie Coltrane (*Nuns on the Run*) stars as Clunie, a crazy Scotsman who thinks he's Humphrey Bogart, and who stumbles on a plot by American dentists to assassinate Dan Quayle. Fiona Fullerton (*A View To A Kill*) and singer Midge Ure also star. *The Bogie Man* is based on John Wagner's, Alan Grant's, and Robin Smith's comic series from Atomeka and Tundra. It is expected that either A&E or PBS will show the film in America this fall.

Orion has just completed the sale of worldwide TV licensing rights for *Robocop* to Canada's Skyvision Entertainment. The

Hold on, Sam. Don't pack your bags yet.

syndicator plans to film 22 episodes with a budget of $1.2-$1.5 million apiece. Casting is underway to film in Toronto, with original *Robocop* star Peter Weller in negotiation to appear in some manner in the series. Look for *Robocop* to hit your TV screens no sooner than January 1994.

Paramount has confirmed not only the seventh season for *Star Trek: The Next Generation*, but also a second season for both *Star Trek: Deep Space Nine* and *The Untouchables*. The two *Star Trek* shows are the top-rated weekly syndicated series. Paramount also confirmed that the *Next Generation* stars *will* be making feature films with the Enterprise.

Another update on HBO's *Tales From The Crypt*, which is almost done filming its upcoming fifth season. Recently-completed episodes include *"Creep Course,"* a mummy-themed episode directed by Jeffrey Boam (*Lethal Weapon*) with Anthony Michael Hall and Jeffrey Jones; and *"Till Death Do We Part,"* directed by Peter Iliff (*Patriot Games*) with Eileen Brennan, Kate Vernon (whose father was in Crypt's "Seance" last year), John Stamos, and Frank Stallone. You can also look forward to *"Food For Thought,"* directed by Rodman Flender with Joan Chen (*Twin Peaks*), and "Came The Dawn," directed by Uli Edel (*Last Exit From Brooklyn*) with Brooke Shields (*Brenda Starr*), Perry King, and Michael J. Pollard (*Superboy's* Mr. Mxyzptlk)!

Can't get enough horror anthology stories on cable with *Crypt, Hitchhiker, Darkside*, and the others? Showtime plans to premiere a new anthology, called *John Carpenter Presents Body Bags*. Hmmm, wonder who's behind this show?

FEATURE FILMS

An update on the Brandon Lee shooting which we outlined last issue. According to published reports, a prosecutor in Wilmington, N.C. says that in his opinion, "I don't think there was any doubt there was negligence on several occasions." Criminal charges may be leveled against somebody on *The Crow's* production team, but, as *Wizard* was going to press, a North Carolina district attorney hasn't decided what charges to bring, or against whom. Meanwhile, the police are still probing into the accidental shooting of Lee on March 31 on the film's set. The producers have not yet decided the fate of the almost-finished film.

Tim Burton's next film, *Ed Wood*, about genre schlockmiester Ed Wood, Jr., has been put into turnaround by Columbia. As a result, other studios can bid for the film. The $18 million film, set to star Johnny Depp, Bill Murray, Christian Slater, and Lisa Marie, was a month away from filming. Why the turnaround decision, which effectively halts the film completely (even though Paramount, Universal, and Touchstone are interested)? Burton wanted to film *Ed Wood* in black and white. Columbia agreed, but only if Burton gave them a first-look deal. The quirky *Batman* director refused. The *Wood* decision doesn't affect his other upcoming Columbia film, the darkly gothic *Mary Reily*.

The world's first rocket-powered advertisement has been delayed, and not even Arnold Schwarzenegger could kick it into gear. The unmanned Comet space rocket was to blast off on June 17, the day before Schwarzenegger's *The Last Action Hero* was to debut in theaters. Columbia had paid $500,000 to have the film's logo painted on the fuselage of the rocket, and a contest would give one lucky winner a date with Arnold to punch the launch button on the rocket. NASA pulled back the launch date to August due to technical glitches. Sorry, Arnold.

Howard Stern's raising a stink about

Deep Space Nine returns next season –even that ugly Quark.

DEEP SPACE NINE © 1993 PARAMOUNT PICTURES

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The Adventures Of Fartman, a movie he had planned to make with New Line Cinema earlier this year. New Line didn't get Stern to sign a contract when the project was in the planning stages, and the offensive radio/TV shock-jock is now holding out for what he believes will be lucrative licensing deals. New Line, which doesn't get a dime of the *Teenage Mutant Ninja Turtles* licensing from those films, is intent on not making the same mistake with Fartman. The script, by J.F. Lawton, is now making the Hollywood rounds in an attempt to get other studios interested. The flatulent superhero, who has appeared on Stern's syndicated show, is really Clyde Flatiron, a tabloid newspaper editor who uses his stinky powers to stop an evil real estate tycoon.

Malibu will be showing an untitled 30-minute promotional film at conventions this summer for its *Ultraverse* line. A three-minute trailer, to be incorporated into the film, stars British actor Gary Daniels (*Ring Of Fire, City Hunter*) as Hardcase, the lead hero of the comic line. The *Hardcase* segment was directed by music video director Darren Doane, who has worked with Marky Mark and Scatterbrain in the past.

The low-budget *Fantastic Four* film has been moved up in its release to a probable late August theatrical debut. Concorde is expecting to have a world premiere party in Los Angeles, and will open the film in 200 theaters. Marvel may be working with the film company to bring the main actors to conventions around the country this summer, and a video release is planned for Christmas. Meanwhile, a Concorde spokesman is asking fans to keep an open mind. "Don't judge the film until you see it," he says. "Everyone's got a perception of what the movie will be because it's got a lower budget or because Roger Corman's involved, but realize that it has over 150 optical shots, and that's around the same number as *Star Wars* had. Comparing us to the *Punisher* or *Captain America* film is premature when no one's seen what's coming yet."

Paramount is looking to do a big-budget *Lost In Space* film, the latest in a line of TV-to-film revivals. Mace Neufeld and Robert Rehme will produce the film with Prelude Pictures, with creator Irwin Allen's widow, Sheila Allen, acting as consultant. The budget is expected to be $40-$50 million.

Can't wait to see Roger Corman's upcoming *Silence of the Hams*, a horror/suspense spoof made with Italian comedian Ezio Greggio.

While Carolco's *Spider-Man* film doesn't seem to be slinging its webs any time soon, some action on the film is going on in court. Producer Menahem Golan and his 21st Century Films (which made the *Captain America* bomb) have filed suit against Carolco over its refusal to give him a producer credit on the film. With the speed in which this film is being made (it's been announced for over a decade with various companies), even a protracted court battle will have the matter resolved long before credits are needed.

This month's genre film premiere dates to mark on your calendar: *Hocus Pocus* (July 16), *Coneheads*, and *Tom and Jerry: The Movie* (July 23), *Surf Ninjas* (July 30), and *The Fugitive* (August 6).

Warning! Warning! "Lost in Space" movie approaching!

LOST IN SPACE™ & © 1991 PARAMOUNT PICTURES CORP.

VIDEO AND BOOKS

Paramount has recently acquired 64 *Peanuts* specials for release on home video. The animated versions of Charles Schultz's long-lasting comic strip will be released beginning this summer.

Look for *Walt Disney: Hollywood's Dark Prince*, coming to bookstores this July from Birch Lane Press. It details Disney's service as a secret informant to the FBI, from 1940 to his death in 1966. Disney was friends with FBI leader J. Edgar Hoover, and allegedly had a habit of turning in his political enemies, and proponents of "communist agitation", during the days of blacklisting and the Red Scare. Researched from FBI documents, Dark Prince reveals the very dark and nasty underside to one of Hollywood's most beloved icons. Definitely worth a look.

Disney's new hit film, *Aladdin*, will be released on video Oct. 1 in three video formats: a deluxe collector's version for $99.99, a kit version for kids for $34.99, and the video alone for $24.95.

X-MEN
GOLD
TM

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PALMER'S PICKS

Love and Rockets' success in black and white

One of the original and most respected "alternative" comic books is *Love and Rockets*. Originally started as a self-published comic, *Love and Rockets* was quickly grabbed by Fantagraphics Books almost 11 years ago to become the company's flagship title. Created by Jaime, Gilbert and Mario Hernandez, the black and white comic magazine included stories from each of the brothers that combined elements from '60s comic books, monster movies, and punk rock music.

The comic quickly evolved, as Mario left and Gilbert and Jaime began to eliminate the science fiction elements of the book in favor of more character-driven stories. Jaime dropped the genre qualities from his "Mechanics" stories, and began to focus more on the life of a cast of characters in a barrio in California, including Maggie and Hopey. Similarly, Gilbert turned his eye toward stories about a fictional town in Central America called Palomar in a series titled "Heartbreak Soup."

Critical acclaim soon followed, with Los Bros. Hernandez and *Love and Rockets* gaining multiple nominations for just about every major industry award. This attention for both the stories, and the art of the comic, continues to this day. The brothers write stories that deal openly and frankly with death, sex, and more specifically, interracial relationships and alternative lifestyles. They are able to achieve a great deal of depth and characterization through their short stories, as well as the extended narratives they develop over several issues.

The brothers write stories that deal openly and frankly with death, sex, and more specifically, interracial relationships and alternative lifestyles.

The art of the Hernandez brothers is as engrossing and deep as their writing. The brothers draw from a wide range of influences in their art, from realistic artists like Reed Crandall, Frank Frazetta, and Wally Wood to looser cartoonists like Carl Barks, Hank Ketchum, and Harvey Kurtzman. Jaime's art tends to be the more realistic of the pair, as he pays close attention to anatomy and the placement of black areas on the page to draw the reader into his characters and their lives. Gilbert, on the other hand, draws his stories in a more impressionistic and cartoony style, yet he is still able to bring the reader deep into his stories. He creates layered and multi-dimensional panels through careful application of shading, and by regulating the heaviness of his lines.

Most people, when discussing *Love and Rockets* or Los Bros. Hernandez, say that Jaime's a better artist or that Gilbert's stories are better, but that both brothers are equally adept in creating comics. Gilbert does not draw his characters as realistically as Jaime does, yet he pays close attention to panel composition and shading. Jaime writes his stories with consideration to characterization, yet he does not usually concern himself with writing dramatic, tightly woven stories with their own definite beginnings, middles, and ends as Gilbert does. While each of the brothers is known for a particular discipline (Jaime for his art, Gilbert for his writing), they are both able to seamlessly integrate words and pictures to make for a satisfying comic-reading experience.

Love and Rockets recently celebrated its 10th year of publication, which is quite a feat for a black and white alternative comic that only comes out a few times a year. The Hernandez brothers celebrated the anniver-

sary with a tour that kicked off at last year's San Diego Comicon and wrapped up three months later in November. They have also finished their continuing stories in the comic (Jaime's *"Wig Wam Bam"* and Gilbert's *"Love and Rockets"* and *"Poison River"*) to start new stories. Jaime will write more stories of Maggie and Hopey, while Gilbert claims he will do more experimental and avant-garde stories as a break from the continued narrative he has been doing for the past few years.

The 42nd issue of *Love and Rockets* is out now, but there is also another book that deserves a little attention here, although it is completely unrelated to the Hernandez brothers. The comic is called *Bone*, and it is entirely self-published by Jeff Smith's Cartoon Books. Smith, a former animator, has created a fantasy world populated by a unique and original cast of characters, most notably the Bone cousins. Fone Bone, Phoney Bone, and Smiley Bone find themselves kicked out of their home, Boneville, and are separated from each other in an unfamiliar land. The first six issues of this delightful comic are now available in a trade paperback collection. The collection is printed on better paper than the regular comic, and costs less than if you were to buy the original comics at cover price. It includes four new pages that fit into the story, as well as an introduction by the legendary Will Eisner. Needless to say, this book is a must-buy for any fan of good comics. If your local store won't carry *Bone*, write to Cartoon Books at P.O. Box 1583, Los Gatos, Calif. 95031-1583.

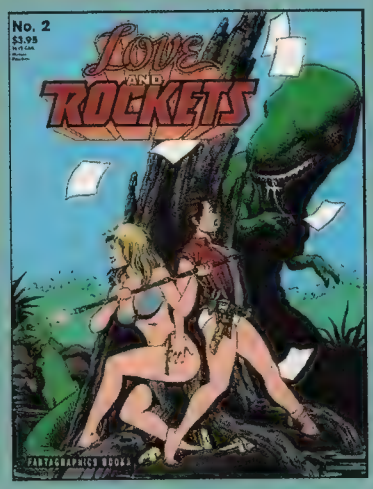
In the next few months, I'm going to veer away from focusing on the bigger names to concentrate on some of the smaller books on the market. I hope to get around to writing about such stories as James Owen's *Starchild*, the comic book line from Tragedy Strikes! Press, and Colleen Doran's *A Distant Soil*. As usual, if you have any comments, or just want to get something off your mind, just drop me a note at Palmer's Picks, C/O Wizard Press, 100 Red Schoolhouse Rd., Bldg. B-1, Chestnut Ridge, N.Y. 10977. ☆

Tom Palmer, Jr. has just finished his first year of college, and hopes to be able to survive until graduation.

Tom's Recommended Reading

All of the *Love and Rockets* books, and the most recent issues of the series, are available from Fantagraphics Books. Write to 7563 Lake City Way NE, Seattle, Wash. 98115 for a free catalog with information on the reprint series and other merchandise (ranging from T-shirts and coffee mugs to postcards and limited-edition prints). Here's a complete listing of the reprint volumes, and some other Love and Rockets items that are available:

Vol. 1 - *"Music for Mechanics"* - reprints the first two issues.
Vol. 2 - *"Chelo's Burden"* - Gilbert's first stories of Palomar.
Vol. 2 - *"Las Mujeres Perdidas"* - features wrestling stories by Jaime, and other shorts by Gilbert.
Vol. 4 - *"Tears From Heaven"* - stories of Gilbert's Errata Stigmata, and others.
Vol. 5 - *"House of Raging Women"* - more wrestling stories by Jaime, with Maggie and Rena Titanon.
Vol. 6 - *"Duck Feet"* - more stories of Palomar from Gilbert.
Vol. 7 - *"The Death of Speedy"* - the first solo book by Jaime.
Vol. 8 - *"Blood of Palomar"* - Gilbert's excellent *"Human Diastrophism."*
Vol. 9 - *"Flies on the Ceiling"* - stories from both Gilbert and Jaime.
Vol. 10 - *"Love and Rockets X"* - Gilbert's *"Love and Rockets"* printed in a 10-inch square format.
Vol. 11 - *"Wig Wam Bam"* - Jaime's most recent stories with Maggie and Hopey.



-There are also two Love and Rockets sketchbooks available, printing behind-the-scenes work by both Gilbert and Jaime.
-A trading card set was recently printed, featuring all-new artwork and detailed character descriptions that help readers keep track of all of the characters in the comic.
-The ultimate reference work, for both new and old readers, is *Ten Years of Love and Rockets*, which was printed to coincide with the recent tour. It includes five complete strips (two of which are new), an illustrated character index, and in-depth interviews with both Gilbert and Jaime about their unique illustrating habits and tricks.
-Most recent back issues are kept in stock by Fantagraphics (issues #29-#40 are still available). There are also facsimile reprints of the first 12 issues, which reproduce the original comics along with the original cover, editorials, and letters pages.

ALL ART LOVE AND ROCKETS™ & © GILBERT AND JAIME HERNANDEZ. PUBLISHED BY FANTAGRAPHICS BOOKS, INC.

WIZARD™ Contest 24

This month in the Wizard contest we're changing the rules a bit, and making you guys (and gals) work a little harder for the cool stuff we give away. This time, we're giving you the professions of some of comicdom's hottest heroes, and you have to figure out who they heck they are. For an example, if the profession given was professor, the correct answer would be Charles Xavier. Not that we're going to use anything quite that easy, mind you. Oh, no! If you want those autographed *Azraels* or one of the other cool things we're giving away this month, be prepared to rack your brains and sweat it out. And as you saw with the Charles Xavier example, we're looking for the characters' real full names, not their superhero code names. Get crackin'.

Grand Prize-(1)

A complete set of the red-hot *Sword of Azrael* limited series, autographed by artist Joe Quesada!

First Prizes-(3)

A complete set of the Knightfall crossover series (all chapters), or a copy of the *Dark Knight* limited-edition hardcover, autographed by author Frank Miller. Your Choice!!

Second Prizes-(5)

A complete set of the limited series *The Dark Knight Returns* (all first printings), or a complete set of all of Bane's appearances prior to Knightfall (including the sizzlin' hot *Vengeance of Bane* #1). Your Choice!!

Third Prizes-(16)

A set of Frank Miller's Batman: Year One (*Batman* #404-#407), or a copy of Alan Moore's *Batman: The Killing Joke* (first printing). Your Choice!!

BATMAN, AZRAEL ™ & © 1993 DC COMICS

1. Nuclear Physicist

2. Biochemist

3. Lawyer

4. Student

5. Test Pilot

6. Florist

7. Detective

8. Archeologist

9. Musician

10. Photographer

CONTEST RULES

Answer the above questions in the boxes supplied. In each answer you will find a colored letter. After you have completed all the questions, the colored letters from the answers, when unscrambled, will form the Contest Code Word. Write this word on the official entry form supplied below, a 3x5 index card, or a standard postcard and send to:

GET A JOB CODE
P.O. Box 5001
Monsey, NY 10952-8001

Enter Now To Win!

Official Wizard Contest #24

Hey!
Consider me entered!
I want to win some of this cool stuff!

Name (please print clearly) Age

Phone #

Home Address

City State Zip

Store Name

Address

City State Zip

1st Prize Choice
check one

- ☐ *Knightfall series*
- ☐ *Dark Knight signed*

2nd Prize Choice
check one

- ☐ *Dark Knight Returns*
- ☐ *Bane appearances*

1st Prize Choice
check one

- ☐ *Batman: Year One*
- ☐ *The Killing Joke*

Get a Job Code:

Congratulations

to the winners of *Wizard* #21's Star Wars Galaxy contest (answer—GRAND MOFF TARKIN):

Grand Prize:

Terry Lee Parker (age 18) - Harker Height, Texas

First Prize:

James Bugg III (age 12) - Tucson, Ariz.
Joseph W. Scheib (age 21) - Sacramento, Calif.
Andrew M. Uyboco (age 19) - Quezon, Philippines

Second Prize:

Rich Morgan (age 17) - Country Club Hills, Ill.
Sid Velander (age 19) - Bismarck, N.D.
Paul Clark (age 13) - Indian Mills, N.J.
Roland Zaleria (age 14) - Laguna Niguel, Calif.
Dan Summers (age 21) - Phoenix, Ariz.

Third Prize:

Mike Vinikour (age 23) - Downers Grove, Ill.
Robert Leach (age 29) - Birmingham, Ala.
Carrie Favela (age 18) - Lombard, Ill.
Zyan Vogelgesang (age 23) - Cleveland, Ohio
Jason Costa (age 22) - Fontana, Calif.
Brandon Frost (age 15) - Plano, Texas
Steve Duke (age 20) - Troy, Ind.
Joran Fox (age 16) - Sioux Falls, S.D.
Matt Schekel (age 22) - Pullman, Wash.
Chris Miller (age 13) - Boca Raton, Fla.
Jim Brucker (age 24) - Chicago, Ill.
John Fauono (age 18) - Trumbell, Conn.
Robert Brock (age 17) - Andover, Mass.
Eddie Diego (age 15) - Herndon, Va.
Maurice Kok (age 13) - Selangor, Malaysia

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and that Lord Bin guy. Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and theGet a Job Code on an "Official Entry Form", a 3x5 index card, or a standard postcard. Enter as many times as you like. Mail each entry individually to "Get a Job" Contest, P.O. Box 5001, Monsey, NY 10952-8001. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. All entries must be received at contest headquarters by August 19, 1993. Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly-completed entry forms received at contest headquarters. The random drawing will be conducted on August 20, 1993 by Wizard Press.

For a list of winners, available after September 1, 1993, send a stamped, self-addressed envelope to "Get a Job Winners," P.O. Box 5001, Monsey, NY 10952-8001.

COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

Every month in *Wizard* we throw the hardest questions your way, and only a select few have what it takes to score a perfect 30 points. This month we're grading you alongside the adjectives least likely to appear atop one of Marvel's "Amazing," "Incredible" or "Spectacular" titles. The less awe-inspiring the adjective, the higher you score. Good luck!

How well did you fare?

score	rank
0-6	Groin-tastic
7-13	Bladder-rific
14-22	Sweaty
23-29	Puss-tacular
30	Pimple-liscious

1.) Machine Man made his comic debut in the pages of:
A) *Logan's Run*
B) *Battlestar Galactica*
C) *2001: A Space Odyssey*
D) A better question is "who cares?"

2.) The villain with photographic reflexes is:
A) Deathstroke
B) Lady Deathstrike
C) The Predator (DC character)
D) The Taskmaster

3.) Before she became Catwoman, Selina Kyle was:
A) a social worker
B) a prostitute
C) a policewoman
D) a bored and restless millionairess

4) Deathblow is:
A) dying of Multiple Sclerosis
B) dying of cancer
C) dying of AIDS
D) dying for the next issue of his series to get out (Sheesh!)

5.) Animal Man's family:
A) died
B) is considered missing in action
C) was mauled by animals
D) died but came back to life

6.) Which of the following characters does not have a tiny little skull on his/her forehead?
A) Drax
B) Helix
C) Battlestone
D) Mystique

7.) The Avengers' villain, Egghead, was accidentally killed by what superhero?
A) Iron Man
B) Hank Pym
C) Moon Knight
D) Hawkeye

8.) Which character has not been resurrected from the dead:
A) Solar
B) Bloodshot
C) Moon Knight
D) Elvis (we think)

9.) Adam Strange was transported between Earth and Rann via:
A) an Eclipso diamond
B) a J.L.A. space shuttle
C) the Zeta Beam
D) A Thanagarian scout ship

10.) Wolverine was almost married to:
A) Lady Deathstrike
B) Storm
C) Mystique
D) Mariko

11.) Magnus is directly related to:
A) A-1
B) Sting
C) Torque

D) Turok

12.) A former alias of the U.S.Agent is:
A) Left Winger
B) Super Patriot
C) Nomad
D) The Captain

13.) Kid Eternity can:
A) teleport anywhere in the universe
B) read minds
C) see the love or hate in any mortal
D) raise the dead

14.) Kitty Pryde's original X-Men code name was:
A) Shadowcat
B) Sprite
C) Ariel
D) Phase

15) Which character was not created by Steve Ditko:
A) Speedball
B) Blue Beetle II
C) Peter Cannon, Thunderbolt
D) The Question

16.) Killer Shrike once worked for this company:
A) Rand Corporation
B) Stark International
C) Stane International
D) The Brand Corporation

17) Howard the Duck's place of birth on Duckworld is:
A) New Stork, New Stork
B) Los Eggales, Califowlia
C) Quacko, Texas
D) Philidelflipper, Pa.

18.) The Hulk was never a member of which team?
A) The Avengers
B) The Champions
C) The Pantheon
D) The Defenders

19.) New York City is home to:
A) X
B) The Protectors
C) Cyberforce
D) Green Lantern

20.) This guy wasn't part of security for Project Pegasus:
A) Quasar
B) Blue Shield
C) Guardsman
D) Red Guardian

21.) Demolition Man's costume is a mixture of what two costumes:
A) Daredevil and Whizzer
B) Daredevil and Wolverine
C) Whizzer and Wolverine
D) Wolverine and Iron Man

22.) Aquaman's son was killed by:
A) Mera
B) Ocean Master
C) Manta
D) Monarch

23.) Obsidian is the son of what Golden Age DC character:
A) Liberty Belle
B) The Atom
C) The Sandman
D) Green Lantern

24.) Nick Fury is kept alive and in good health by:
A) cybernetic implants
B) the Infinity Formula
C) the Super Soldier Serum
D) the Clapper

25.) Whirlwind has an infatuation with which superheroine?
A) Wasp
B) She-Hulk
C) Moonstone
D) Spider-Woman

26.) How was the Savage Land destroyed...?
A) Galactus drained its energy
B) Thanos ravaged it looking for an Infinity Gem
C) Terminus caused the Arctic winds to enter the territory
D) man's disregard for the ecology (oops, that's the whole planet, not just the Savage Land)

27.) ...and in a follow-up question, how was the Savage Land restored?
A) Garokk gave his life-force to reenergize the land
B) Phoenix (Rachel Summers) blocked off the Arctic winds
C) Galactus restored the land at Reed Richards's request
D) The Silver Surfer restored the land at Dr. Strange's request

28.) Iron Fist received warrior training in:
A) Atlantis
B) Attilan
C) K'un L'un
D) The Bronx, and boy, is he tough!

29.) When the Batman villain Anarky was first apprehended, it was learned that he was in fact:
A.) the Joker
B.) a woman
C.) a 12-year-old boy
D.) a cyborg

30.) The original Cosmic Cube in the Marvel Universe eventually:
A.) imploded due to overuse
B.) hatched into a sentient being
C.) was destroyed by the Beyonder
D.) was devoured by Ego, the Living Planet ☆

A	N	S	W	E	R	S
1) C	2) D	3) B	4) B	5) D	6) B	7) D	8) A	9) C
10) D	11) C	12) B	13) D	14) B	15) C	16) D	17) A	18) B
19) C	20) D	21) B	22) C	23) D	24) B	25) A	26) C	27) A
28) C	29) C	30) B						

MARVEL VISION

AN INSIDE LOOK AT THIS MONTH'S HOTTEST TITLES!!!

DAREDEVIL #321

Even the 'Devil gets his due this month with a glow-in-the-dark cover and a brand new costume. In part 2 off the explosive "Fall From Grace" storyline, Daredevil encounters the DD Doppelganger for the very first time. And don't miss the unexpected return of a certain sai-wielding woman from DD's past. Written & drawn by D.G. Chichester and Scott McDaniel.

PSYCHONAUTS #1 OF 4

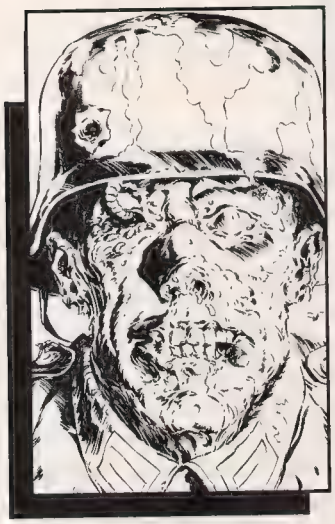
It's east meets west when American writers Chuck Dixon and Tony Luke team with Japanese artist Yasuo Yazaki. The story that follows is one of shock and despair as a team of psychics return to a long since abandoned planet Earth. 48 Pages. Bookshelf Format.

NEW WARRIORS #40

Firelord, Airwalker and Super Nova wreak havok on the Warriors in this prelude to the brand new Nova ongoing series. And while no one will be able to pass up the ultra-cool gold foil cover, we're printing a regular-priced copy for those on a tight budget. Written & drawn by Fabian Nicieza, Darick Robertson and Larry Mahlstedt.

CAPTAIN AMERICA #420 "DIRT BAG SPECIAL"

In part 2 of "The Faustus Affair", (which starts with Nomad #18) Cap knocks heads with the Blazing Skull, while learning some new truths about Viper and Nomad. Select issues also come polybagged with an issue of "DIRT." By Gruenwald, Levins & Bulanadi.



STRANGE COMBAT TALES #1 OF 4

Secret truths revealed. In WWI, Germany had a secret weapon—voodoo soldiers that couldn't die! The only hope of defeating those zombies was the wickedest man alive — Julian Drake. By Aubrey Singer, Rob Stofega and Dave Matthews. Not for the weak of stomach.

NOMAD #18

Kidnapped & brainwashed by the manipulative Dr. Faustus, Nomad leads an army of super soldier assassins in an amazing attack on America itself. "The Faustus Affair" will continue in Captain America #420 before it's startling conclusion in NOMAD #19 a month later. By Fabian Nicieza, Rick Mays and Gregg Adams.

SILVER SURFER #85 "DIRT BAG SPECIAL"

Infinity Crusade Crossover! Wonder Man and Storm, mesmerized by the Goddess, do their best to kill the Surfer. By Ron Marz, Ernie Stiner and Tom Christopher. Select issues also come polybagged with an issue of "DIRT."

MIGHTY MARVEL FAN PHONE (516)352-1212

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WITH BRIAN CUNNINGHAM

G.I. Joe: A Toy Icon For Nearly 30 Years

Can you believe G.I. Joe has been around almost 30 years? That's a pretty long time for a toy, which generally have shelf lives of 18 months to three years. Barbie, which is 33 years old, is one of the few toys that comes to mind that has enjoyed such renown and success.

Debuting in 1964, the 11 1/2-inch G.I. Joe doll had 21 moving parts and lifelike crewcut hair. He was named Joe after the movie *The Story of G.I. Joe*. In the years to come, the line was expanded to include talking figures, figures in Navy, Air Force, and Marine garb, and, during the Kung Fu craze in the '70s, a Kung Fu hand grip.

My own personal recollections of G.I. Joe stem from the early '70s. Besides its humongous size compared to my then-small body, what appealed to me the most was the real hair that Joe had on both its head and face. This was something that almost made it look like a real guy. Additionally, the durable cloth military outfit could easily be removed and replaced by a jungle safari or camouflage outfit.

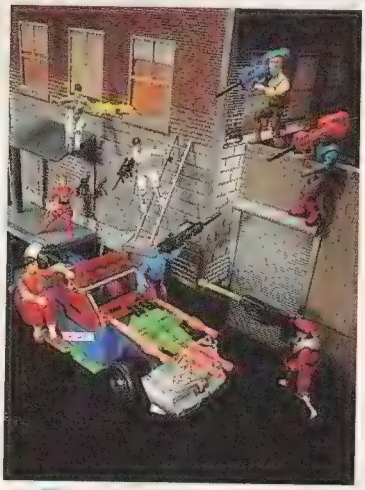
My only lament with the original G.I. Joes was that I never owned the doll known as Bulletman, the first superhuman of the line. For those of you who do not remember Bulletman, he wore a red superhero outfit and had a Nova-esque silver helmet shaped, oddly enough, like a bullet. The television commercial that aired for this figure affected my completely malleable imagination when Bulletman "flew" while attached to a string on its back. To this day, I still wish I had it.

The G.I. Joe dolls were discontinued in 1978 because of the increase in price of petroleum—a major ingredient in the manufacturing of plastics. I was disheartened, but I had Star Wars figures to play with, which eased the pain somewhat.

In the early '80s, G.I. Joe returned...sort of. Much to my disappointment, compared to the original towering Joes, these figured were awfully tiny at 3 3/4 inches, but my opinion changed within the amount of time it took me to open the package. Fully posable, these figures were pretty neat. The detail given to the weapons was fantastic, and all the different parts worked brilliantly.

Despite their size, these new Joes had more focus than the original, pitting them against the evil organization known as Cobra, whose soldiers looked as cool as any villains I knew. Cobra soldiers looked so neat that they prompted me to do something I had never done before—send away for the mail-in Cobra Commander figure—which is by far my favorite figure of the entire line (and that's a lot of figures to choose from!).

While G.I. Joe has brought enjoyment to me and many others, the question is "Why has it lasted so long?" Kirk Bozigian, Hasbro's v.p. of boys toys marketing, believes the answer is very simple. "It's an easy-to-understand storyline. It's good versus evil. It's a relatable fantasy," Bozigian says. "Every boy has wanted to be either a fireman, baseball player, or an army soldier. If a boy picks up a G.I. Joe or Cobra figure, he knows how they fight."



© 1993 Hasbro.

The World Warriors
from the popular Street Fighter II video game come alive as part of Hasbro's G.I. Joe action figure line!

Bozigian, a comic-book enthusiast, was an active participant in the resurrection of G.I. Joe in 1982. According to Bozigian, the characters were created first at Hasbro, but the company felt it needed some sort of story to reinforce who these characters were and what they did. The solution came along in the name of Marvel Comics, when Hasbro opted to go to the publisher with hopes of producing a comic book based on the line. Bozigian admitted Marvel's input greatly enhanced the concept. "Larry Hama (writer of *G.I. Joe*) and Marvel put flesh on the skeleton," says Bozigian. "Larry helped create Cobra. It never occurred to us to have an enemy, and he convinced us we needed an enemy."

With this new alliance between Marvel and Hasbro, history was made when the very first series of television commercials for comic books were aired as advertisements for the early issues of *G.I. Joe*.

While the resurgence of G.I. Joe was extremely successful, the entire G.I. Joe line has had its share of peaks and valleys over the course of its existence. Bozigian feels the '80s line helped write the book on modern marketing for action figures. "We believe we set the standard by which all other action figures are done," says Bozigian.

Hasbro was the first toy company to put "bio-cards" on the back of its packaging to give people an idea of what the G.I. Joe characters were all about. Bozigian says that the idea came about due to the immense popularity of baseball cards, and they gave vital statistics on the players. Hasbro wanted this concept to cross over to the figures with these "cards" on the packaging.

In the 11 years that the modern Joes have been around, one must wonder how the line remains fresh to the consumer. The reason is surprising. "We try to scour comics for ideas, which is a new way of getting ideas," says Bozigian. "We look at electronic video games and

see what's popular. And we look at reality. We look at what the real military is working on. We see what's happened (militarily) in the past, and what's happening in the present."

And speaking of the present, Bozigian admits there are a few G.I. Joe characters that have substantial fan following. "Snake Eyes is number one. Duke is number two. They are the lead good guys and Cobra Commander and Destro will always be the lead bad guys," he said. "Scarlett is very popular for a female character."

All of this makes you wonder what Hasbro has planned for G.I. Joe's gala 30th anniversary next year. "We've got a lot of things planned, but I can't really get into it quite yet," says Bozigian.

What can we expect for the rest of this year? Right now, there's the Battle Corps, Ninja Force, and Mega Marines, which will give Kenner's Aliens line (also owned by Hasbro) a run for its money by having soldiers fighting bio-engineered monsters. The new Street Fighter II line has also been integrated into the G.I. Joe lore. In September, G.I. Joe goes to outer space with the "Star Brigade" subset, which pits the Joes against Cobra on the moon. And here's the best part—there's even more enemies up there...(kinda scary, ain't it?).

Longtime G.I. Joe collectors might be interested in hearing that Bozigian hinted that because of the unexpected popularity of the 12-inch Hall of Fame dolls, we might see the original crew-cutted soldier before long.

"We still have the most posable figures in the marketplace," Bozigian says confidently.

Reader Mail

First of all, I'd like to thank everyone for responding to my plea for some response to my columns. The mail I've gotten has been staggering! Well, enough of me—let's move on, shall we?

Dennis L. Barger of Ypsilanti, Mich. threatens, "If you ever compare another action-figure line to Star Wars, I will personally come down to New York and CRAM a 13-inch Chewie down your throat."

Uh...sorry?

John Versluys of Olathe, Kan. is interested in small metal figures and wishes me to review them at some point. I'd love nothing more than to do that, John, but unfortunately, the figures made of lead have been banned in New York State because of the lead poisoning scare going around. They're tough for me to find nowadays, which is too bad because I really wanted to get the Alien Queen lead figure.

Mike Van Norman of Ashtabula, Ohio asks in response to my saying in *Wizard* #20 that I open my figures, "Does it add to a figure's price if you leave them unopened?" Yes, it does, Mike, and if you're in toy collecting for the monetary value, then I suggest that you don't take them out of the packaging. If you're like me (and you give me good reason in your letter that you are), you take them out because you'd rather enjoy the figures because they look nice and not because they're worth anything.

Top Ten Most Wanted Figures

1) Ghost Rider
2) Darkhawk
3) Bloodshot
4) Carnage
5) Spawn
6) Psylocke
7) Rogue
8) Prophet
9) Nova
10) X-O Manowar

What is potentially interesting is to see if Marvel Entertainment, which now owns nearly half of Toy Biz, will take a close look at this list. Six of the 10 "most wanted" are Marvel characters, and it would be in Marvel's best interest to take heed of what you, the fans, want. All we can do is wait and see.

Mike Furlo of Ansonia, Conn. asks, "What is the best way to remove the price sticker from a card with minimum damage?" I heard somewhere that if the sticker isn't peelable (like Toys 'R' Us' are) you can take a hair dryer, which melts the glue, and then take it off. I've never tried it myself, but give it a try with one you don't mind screwing up.

Since it's been gone, a great majority of fans want to see the "Top Ten Most Wanted List" return and...well, heck—your wish is my command! Starting this issue, it will return periodically. (Howzabout that for service?)

This Beast figure comes to us from Brian Nixon of West Point, Utah. It was made from a Wolverine III head and body, with Sabretooth arms and legs.

This Predator figure used to be a C.O.P.S. Fireman! With a lot of work, David Hensen of Des Moines, Iowa made this figure look really cool.

Megaton Man (made from a "He-Man" body, a Toxic Crusaders' "Headbanger" head, and TMNT "Tattoo" hands) comes from Bob Torregrosa of Staten Island, N.Y. Congratulations!

THE WIZARD OF CARDS

BY STEPHEN SHAMUS

COMIC CARDS PRICE GUIDE RETURNS!

It's official! This issue marks the return of the comic cards price guide section. After a short hiatus, it has finally returned with a complete listing of all the latest comic card sets. Listed are all the sets we felt would be necessary.

However, if you feel there are any sets missing which should be in here, please write to the address at the end of this column. This will help us give the best price guide available on all the popular comic sets.

In the comic card price guide section, none of the variations or error cards are listed. This is due to lack of collector interest, and in most cases, these cards carry little or no premium value. Some promotional cards are listed, but not all. Hopefully soon, they will all be listed, especially the most significant ones.

From now on, all of the major comic card sets will carry a full listing of every card in the set. This should serve people better when shopping for these cards. Looking ahead, there will be a full listing for the Marvel Universe Series IV cards coming soon to *Wizard*.

The last thing to mention is to remember that the price guide is just a guide. The prices are averaged out from dealers across the country. It should be noted that card prices vary from place to place, and the prices may be higher or lower in any given area. Now, on to the rest of the column.

The River Group, the people who brought you *The Elvis Collection* and *Plasm Cards*, are introducing two new sets, *The Beatles Collection* and *Barbie Fashion Plate Cards*.

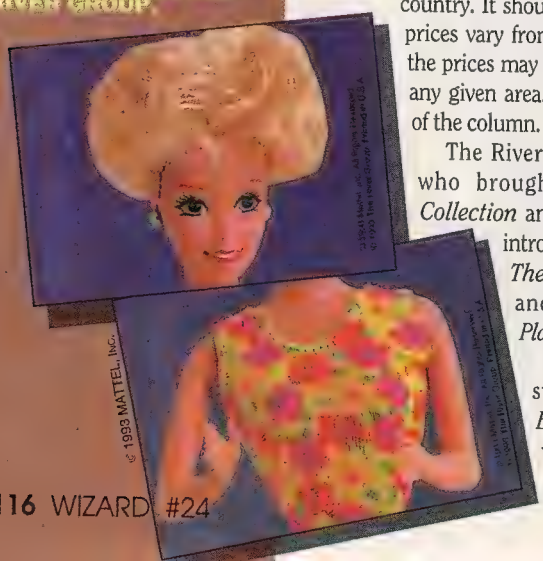
For now (and we stress for now), *The Beatles Collection* will be one series of 220 cards. *The Beatles Collection* will be similar in quality to *The Elvis Collection* in that all the cards will be high quality and UV coated. These cards will not be skip-numbered like the Elvis cards. The 220-card series will feature never-before-seen photographs of the Fab Four from the archives of Apple Records. Most of these photos were taken by Tommy Harley, who shot most of The Beatles' album covers. Some of the photos depicted in the set even include unused album cover shots from the photo sessions. Derek Taylor, The Beatles' press agent, and Neil Aspinall, who went to school with Paul McCartney and was The Beatles' very early road manager, aided The River Group in the biographical information contained on the card backs.

Beyond the basic 220-card set, there will be several chase cards. The first level chase cards are 10 double-sided cards commemorating the 20 gold records that the Fab Four churned out. These cards will be UV coated and gold-foil stamped on both sides. The second level chase cards, which are more difficult to find, are two cards featuring the first and last concerts The Beatles performed in the United States. The first took place at The Sullivan Theater in Washington, D.C., while the last one was performed at Candlestick Park in San Francisco. These cards will also be gold-foil stamped and UV coated on both sides. Due to the extensive knowledge of the people involved, and all the work done devoted to giving an accurate description of events, this should be the most exciting Beatles set ever produced and will delight Beatles collectors and non-sport collectors everywhere.

Like The Beatles collection, the Barbie cards should also be popular with fans. The average American girl between the ages of 3 and 11 owns eight Barbie dolls, according to a Mattel spokesperson. The company says that more than 65 million Barbie-related pieces were produced last year worldwide. Sales

IS PAUL REALLY THE CUTEST? JUDGE FOR YOURSELF WITH THE RIVER GROUP'S NEW 220 CARD SET

SEVERED HEAD BARBIE, JUST IN TIME FOR CHRISTMAS! ACTUALLY, IT'S A CARD SET FROM THE RIVER GROUP.



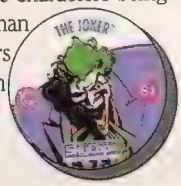
reached nearly $1 billion in 1992. Despite the strength of those figures, there has never been a successful trading card set produced about Barbie. But the *Barbie Fashion Plate Collection* is unlike any other set ever produced because of its interactive qualities. The cards will be released in blister packs only, and the complete set will consist of six blister packs in all. There are no duplicates in any of the packs, and each blister exists on its own. Within each pack, the cards are broken down into categories such as Hollywood Hair, Fashion Flip-Card, Create a Barbie, and more.

The interactiveness of the cards is what makes them unique. With the Create a Barbie, for instance, there are 10 cards that, when placed together horizontally, form a complete Barbie. But, when one card is flipped to the other side, it changes either the outfit or the hair, or one of the other eight variations. These blisters will also contain reusable stickers to add different styles onto the Barbies like a pocketbook or a ponytail. This series will not have any chase cards, and will be available soon, so look out for it.

Skybox has announced that it will be producing a high-quality set based on the new Atomeka series, Simon Bisley's *Maximum Force*. The cards will be full color on both sides and glossy UV coated (similar to Marvel Masterpieces). The set will contain 90 cards of all new artwork drawn by "The Biz" himself, and colored by Paul Mounts. There will be 15 chase cards, divided into two subsets, featuring original paintings by Bisley. Since Biz has been on a long hiatus since his *Lobo* days, fans have been craving for new stuff ever since. This, along with the debut of his own universe, should propel these cards. They will be available for sale in December.

Skybox will also be producing *Maximum Force Skycaps* (POGs). This will be a 20-cap mini-set available only in set form. This set should be on the shelves by late summer.

Skybox has also announced that its *Superman* POG set will now contain Batman, Robin, and Joker POGs. Originally, the set was solicited without these characters being included because the Batman and all his related characters are a separate license from the rest of the DC Universe. This is very good news for Skybox and its fans, because this will be the first time Batman or any of the other characters in the *Batman* title will be in a Skybox DC Universe set.



JOKER © & ™ 1993 DC COMICS

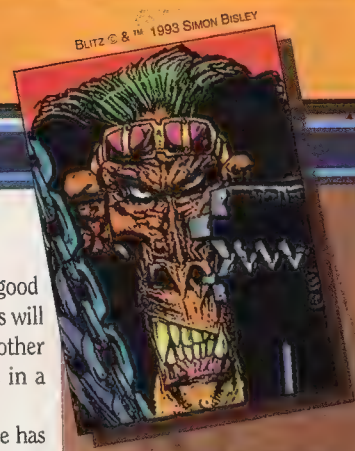
BATMAN CHARACTERS TO BE INCLUDED IN SKYBOX'S SUPERMAN POG SET.

In related POG news, Todd McFarlane has announced that Eclipse will be producing a set of Spawn POGs. The set, entitled SPOGs, is a 54-POG collection, containing pictures of your favorite Spawn characters, such as Spawn, the Violator, Angela, and more. The series, scheduled for an August release, will also have randomly inserted prism POGs. These six prism POGs fit into an interactive prism POG board included in every box. There will also be a send-away offer for a platinum POG, which is a solid nickel metal POG embossed with a sculpted image of Spawn's face. These will only be available from Eclipse by sending six proof-of-purchase wrappers and a $2.00 postage and handling fee. The POGs will be printed in full-color and then laminated, while the prism POG board will be UV coated. This is the first premium POG set to date, and with Todd's books setting sales records every month, these POGs should have a bright future.

Wizard is proud to announce the release of *WIZARD POGS*. Each POG features explosive new designs. There will be 25 different POGs in all, and every box will contain a "slammer" POG. Foil-stamped chase POGs will also be randomly inserted into packs. *Wizard* is also making available a special booklet to house the POGs in. Each book will be foil-stamped with the *Wizard* logo, and can hold up to 32 POGs. With every issue of *Wizard* #25, every person will also receive a special *Wizard* 25th Issue Commemorative POG. A foil version of the POG will be given free for every 25 issues purchased.

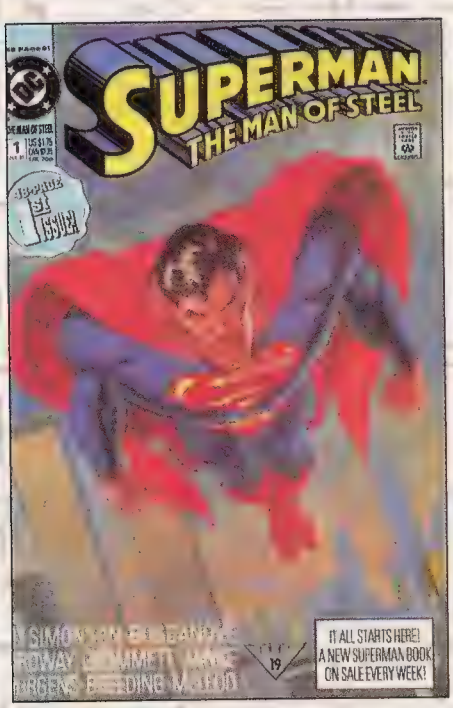
ATTENTION DEALERS

Any information regarding the comic card price guide should be sent to Wizard, C/O Stephen Shamus, 100 Red Schoolhouse Rd., Bldg. B-1, Chestnut Ridge, N.Y. 10977



"THE BIZ" RETURNS WITH SKYBOX'S MAXIMUM FORCE AND A NEW COMIC SERIES.

HEY, KIDS, HOW DO YOU SPELL EXCITEMENT? POGMANIA SWEEPS THE WORLD.



SUPERMAN ™ & © 1993 DC COMICS

SUPERMAN: The Man of Steel #1

Artists: ***J. Bogdanove, T. Grummett, B. McLeod, D. Jurgens***
Writer: ***Louise Simonson***
Publisher: ***DC Comics***
Release Date: ***July 1991***

Though this is the premiere issue of this Superman title, and a double-sized one at that, (and a good read), that ain't enough to get it here. What is the eyebrow raiser on this one is that it's the first appearance and origin of the Eradicator/Krypton Man. This story is the first part of a four-part crossover into the pages of *Superman* #57, *Adventures of Superman* #480 and *Action Comics* #667, all of which had lower print runs than *The Man of Steel* #1, and should be given the once-over by collectors, as well.

Couldn't give two craps, right? Well, before you go writing these books off, lend an ear to the rumors that are floating around. If any of them have an ounce of truth, one of the four new Supermen is the Eradicator in disguise. If there's any shred of truth to this stuff, expect the Eradicator dude to be thrust into the limelight. For all of you playing at home, the Eradicator first appeared in *Action Comics Annual* #2, but that was only in the form of an ancient Kryptonian relic.

COMIC watch

MEGATON ™ & © 1993 MEGATON PUBLISHING

Megaton #1

Artist: ***Erik Larsen (backup story)***
Writer: ***Erik Larsen/Gary Carlson***
Publisher: ***Megaton Comics***
Release Date: ***Nov. 1983***

Hey, isn't that Tito Jackson on the cover? Well, maybe not. Anyway, though this book doesn't look like much on the cover, it has something pretty special going for it. In a seven-page backup story, Erik Larsen introduces us to the terminally stupid-looking alien warrior known as Vanguard. We know we made fun of this guy back when we covered the first appearance of The Savage Dragon in *Megaton* #3 back in *Wizard* #16, but things have changed a little since then. Instead of being some loser guy who fought the Dragon, he's the hot new character set to make his Image Comics debut in *The Savage Dragon* #2 as the flip half to that issue's flip book (the one that's the crossover with the Teenage Mutant Ninja Turtles), so it's sure to be high profile. To make this book even hotter, Vanguard is set to receive his own monthly title sometime later in '93 or early in '94. Still not enough? Hey, the whole book is in black and white! Hot dog! Be a rebel and have a book in your collection that doesn't have the pretty colors inside. ☆

PICKS
FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN JULY!

Uncanny X-Men #304

Artist: John Romita, Jr.
Writer: Scott Lobdell
Release Date: July 5
Cover Price: $3.95

Yes gang, the master of magnetism is indeed alive, and his return is the exclamation point to Marvel's X-Men's 30th anniversary celebration! Inside this issue we find all the mutant teams (X-Men, X-Force, X-Factor, and X-Cal...oops, make that Excalibur) gathered together for the funeral and subsequent burial of a close comrade. While the teams are grieving the loss of one of their own, one team member turns against them, and then who to our wonderful eyes should appear? Magneto, the X-Men's longest running, deadliest enemy, makes his fateful reappearance. To usher in his return, Marvel is giving us a wraparound, state-of-the-art Polaroid hologram of Magneto on the cover of this 64-page bonanza! (Don't you wonder how they got Magneto to sit still for the Polaroid? I sure do.) Also available in July is the first free premium comic Marvel has offered. *Magneto* #0 tells the origin of the mutant magnet-man, and is yours free with the purchase of five Marvel mutant titles. Magneto's reappearance will spill over into most of the other mutant-related titles, wreaking havoc wherever he goes. From the looks of things, the next few months are gonna be bleak ones for the X-Gang, with our little adamantium-laced buddy Logan bearing the brunt of Maggy's anger!

MAGNETO ™ & © 1993 MARVEL ENTERTAINMENT GROUP.

Deathmate Yellow & Blue

Erica Pierce ™ & © 1993 Voyager. Solar ™ & © 1993 Voyager/Western. Prophet ™ & © 1993 Rob Liefeld.

Art and Story: The Valiant Gang
Release Date: July
Cover Price: $4.95 each

The Valiant/Image crossover takes the month of July by storm, with two $4.95 editions shipping from each publisher. The Valiant end of this deal comes to us in the form of *Deathmate Yellow* and *Deathmate Blue.* Each of the two Valiant books has four separate stories, basically handled by the writers and artists who handle their characters in their respective Valiant titles. The four stories in the Yellow Book are Ivar & Armstrong (where we get to see our guys in togas as they meet fascinating people from history); H.A.R.D.C.A.T.s; Ninjak (the guy who's making *Bloodshot* #6 and #7 so hot) and Zealot; and Shadowman and Grifter vs. Master Darque and Dr. Eclipse. The Blue Edition will bring us back Magnus (as a motorcycle punk-styled bully) and Battlestone (who pals around with Magnus' daddy, Torque, who's obviously not dead in this time stream). Also in the Blue Edition will be Livewire and Stronghold, with Striker and Impact. Additionally, it will feature the Harbinger/Brigade and Solar/Supreme crossovers, with names like John Ostrander, Howard Simpson, Jimmy Palmiotti, Don Perlin, Mike Baron, Bernard Chang, Mike Leeke, Tom Ryder, Ralph Reese, David Michelinie, Bob Hall, and others. With many Valiant people lending their talents, these books will more than live up to the advance hype!

Deathmate Black & Red

Art and Story: The Image Gang
Release Date: July
Cover Price: $4.95 each

The two Image-produced Deathmate editions are virtually a who's who of Image artists and creators. Mark Silverstri, Jim Lee, Rob Liefeld, Danny Miki, Brett Booth, Trevor Scott, Brandon Choi, Joe Chiodo, and Mike Heisler have banded together to spin the Red and Black Deathmate chapters our way this month. *Deathmate Red* (subtitled *Youngblood/Bloodshot* #0) will sport both a foil-embossed cover and artwork by Liefeld and Miki. In the Red chapter we find Prophet teaming up with Chapel and Gilad, the Eternal Warrior, to battle Shaft and his Youngblood team, including the newest member, the Nanite-fueled warrior, Bloodshot. This issue will be chock full of guest appearances from nearly every Image and Valiant character in existence. The same can be said about *Deathmate Black* (subtitled *WildC.A.T.s/H.A.R.D.Corps* #1) This particular book revolves around Jacob Marlowe, known to comic fans as Emp of WildC.A.T.s fame. Marlowe, in the world of Deathmate, is one of the most powerful men in the world, and deploys two strike forces, H.A.R.D.C.A.T.s and WildCorps, to be his hired muscle. Will his vision of a failed future help right the wrongs in this Universe? Find out in July in *Deathmate Black*, featuring guest spots by Turok, X-O Manowar, Ripclaw, and Warblade.

Shaft ™ & © 1993 Rob Liefeld. Bloodshot ™ & © 1993 Voyager.

Valeria, the She-Bat #3

Spawn™ & © 1993 Todd McFarlane Prod. Inc. Valeria™ & © 1993 Continuity.

Art & Story: Neal Adams & Todd McFarlane
Release Date: July
Cover Price: $2.50

Okay art fans, old and new, are you ready to start drooling? With the announcement that two of the industry's all-time greats will be working on the same book, it appears that comic fans everywhere will be sporting bibs in July. Long-time art legend Neal Adams will be teaming up with Image legend Todd McFarlane for Continuity's *Valeria, The She-Bat* #3 shipping in July. At press time, it wasn't known to what extent these two talented pencil pushers would be collaborating art wise. But each says it would be a gas to ink each other's pencils. *Valeria* #3 also boasts an appearance by Todd's red-hot Image character, Spawn. (Spawn will also appear in *Valeria* #4). The cover to this historic book will be rendered by both Todd and Neal, and it will be a gatefold cover, shipped to us greedy fans in a foil wrapper. We guess this will assure that the book will stay hot, but not microwave safe. With the Deathwatch 2000 books enjoying healthy market interest, it appears that July's heat won't be entirely from the sun. It seems Adams and McFarlane (along with Valeria and Spawn) will be helping Continuity in its quest to compete in this summer's comic market bloodbath.

Savage Dragon #2 / Vanguard #0

Savage Dragon #2 by Eric Larsen
Vanguard #0 by Gary Carlson, Tomm Coker, and Jim Sinclair
Release Date: July
Cover Price: $2.95

The second issue of Chicago's favorite green crime fighter is a special 48-page flip book featuring the debut (in the Image Universe) of Vanguard, as well as an appearance by America's favorite green crime fighters, the Teenage Mutant Ninja Turtles. There will also be the introduction of Erik Larsen's Freak Force. Dart is the newest member of the Freak Force to pop up in the pages of Savage Dragon. There's also a back-up story spotlighting the force's star. The Dragon section of this issue features our hero versus the Turtles in a two-part story concluding in August by Mirage Studios. The deal here is that these aren't the wisecracking, pizza-eating Turtles from the silver screen, but the more ferocious, deadly fighting Turtles captured in the Mirage Studios series. The flip side of this book features Vanguard, a character originally introduced in *Megaton Explosion* #1. This now red-hot collectible featured the first appearance of Rob Liefeld's Youngblood (way back in 1986, no less!). Will Vanguard enjoy the same success as Youngblood? Check this flipped out book, and judge for yourselves!

Savage Dragon™ & © 1993 Erik Larsen. TMNT™ & © 1993 Mirage Studios.

MORE PICKS

1963 #4—Tales From Beyond
IMAGE Two stories—one starring The Unbelievable N-Men, the other starring Johnny Beyond! Tune in, true believers! **$1.95**

Action Comics #691
DC COMICS REIGN OF THE SUPERMEN Part 17. The battle royale continues at Mongul's Empire City! **$1.50**

Adventures of Superman #504
DC COMICS REIGN OF THE SUPERMEN Part 16. The Supermen storm Mongul's city, even though the city's surrounded with lethal Kryptonite! **$1.50**

Aliens vs. Predator: The Deadliest Species #1
DARK HORSE They're baaack. Chris Claremont returns to the comics scene just in time for two violent races to clash. Watch out! **$2.50**

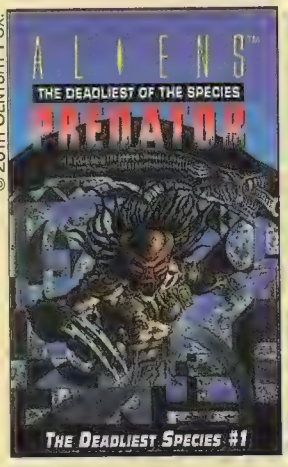
Amazing Spider-Man #381
MARVEL Spidey finds out, once and for all, if his parents are the real McCoy (or McParker, as the case may be). **$1.25**

Archer & Armstrong #15
VALIANT Archer and Armstrong find themselves caught between two rival factions of the Sect while vacationing in Las Vegas. **$2.50**

Avengers #366
MARVEL The 30th Anniversary issue! The Kree (those skunks!) plans to drop a Nega-Bomb on Earth, and only the Avengers can stop them! Gold foil cover. **$3.95**

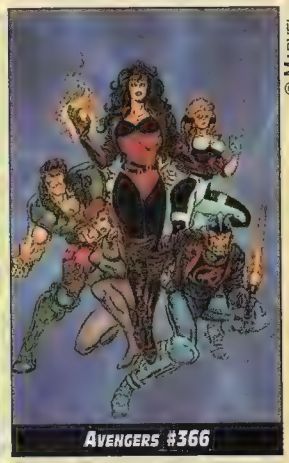
Batman #499
DC COMICS KNIGHTFALL Part 17. Azrael continues his war on the underworld, while Batman meets up with...Catwoman! **$1.25**

Bloodshot #9
VALIANT Jillian has disappeared, and it's up to Bloodshot to find her! **$2.25**



The Deadliest Species #1

© 20th Century Fox.


Avengers #366

© Marvel.

Bloodstrike #4
IMAGE Keith Giffen starts his stint as plotter and layout artist. In the wake of the Blood Brothers storyline, Bloodstrike returns home to Washington D.C. **$1.95**

Brigade #0
IMAGE This issue bridges the gap between the events in *Youngblood* #0 and the Brigade limited series. Learn how Brigade was formed, and see what Battlestone's first encounter with Youngblood and Shaft was like! **$1.95**

Cable #5
MARVEL Cable starts to unravel the secret of Tolliver as the Six Pack slugs it out with the Executive Elite! Special immense guns issue! **$2.00**

DC Universe: Trinity
DC COMICS All-out battle issue as the Triarch fights the G.L.C., L.E.G.I.O.N., and the Darkstars. Will one group come out on top of the others, or will everybody lose? **$2.95**

Detective Comics #666
DC COMICS KNIGHTFALL Part 18. Against direct orders from Batman, Azrael frees Bane's cronies so they can lead him to Bane! (We smell a fight.) **$1.25**

Doom's IV #2
IMAGE As Burke tries to pursue the Doom's IV survivors, Grimm reveals a bit about his past. **$1.95**

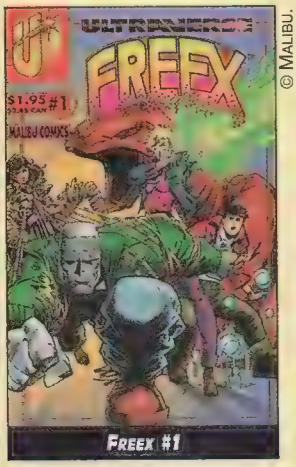
Eternal Warrior #15
VALIANT Gilad and Geoff discover a lethal religious cult (in Waco, maybe?)! **$2.25**

The Eudaemon #1
DARK HORSE/MANTA Meet the Eudaemon. He's big, purple, ugly, and ready to kick some tail! Interdimensional conflict at its best. Written and drawn by Nelson! **$2.50**

Freex #1
ULTRAVERSE Meet a most unusual group of individuals who team up and try to survive in a world that doesn't accept them. Designed by Walt Simonson. **$1.95**

Brigade #0

© Rob Liefeld.



Freex #1

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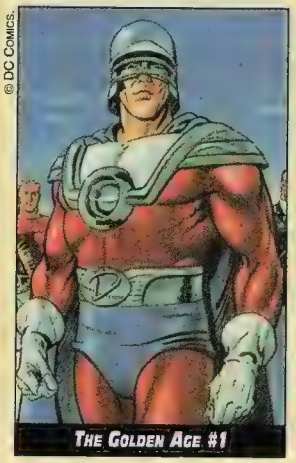
MORE PICKS



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THE GOLDEN AGE #1
DC COMICS This Elseworlds tale stars DC's Golden Age heroes—World War II is over and most heroes have retired, and they must come to grips with it. **$4.95**

GOLDEN CITY—WEEK ONE: REBEL
DARK HORSE The adored Rebel keeps his city clean, but not when Warmaker arrives! **$1.00**

GOLDEN CITY—WEEK TWO: MECHA
DARK HORSE He's big! He's powerful! He's Mecha, and he's encased in alien technology! But is it enough against Warmaker? **$1.00**

GOLDEN CITY—WEEK THREE: TITAN
DARK HORSE Easily the most-adored hero in Golden City, Titan gets a run for his money against (drum roll please...)Warmaker! **$1.00**

GOLDEN CITY—WEEK FOUR: CATALYST
DARK HORSE Oh, heck...Warmaker's still on the rampage and, you guessed it, Catalyst is the last to stop him. After four issues, can it be done? **$1.00**

GRAVESTONE #1
MALIBU Gravestone DIES!!! No kidding! **$2.25**

GRENDEL: DEVIL BY THE DEED TRADE PAPERBACK BOOK
DARK HORSE Originally a Comico graphic novel, this book reprints the origin of Hunter Rose. It sports new coloring, and a pin-up gallery. **$3.95**

HARBINGER #22
VALIANT Guest starring Archer & Armstrong, the kids find themselves taking on a group of heavily-armored fanatics while vacationing on Coney Island. **$2.50**

HARDCASE #2
ULTRAVERSE Meet Choice, superstar model for the Choice Corporation. But when she quits, there's heck to pay, and Hardcase is signing the check! **$1.95**

THE H.A.R.D. CORPS #11
VALIANT Just when the team thought it could relax, the Harbinger Foundation keeps it on its toes! **$2.25**

HAWKMAN #1
DC COMICS Hawkman returns! But is it Katar Hol behind the helmet...or someone else? Hey, maybe it's Superman. Foil-enhanced cover. **$2.50**

INFINITY CRUSADE #4
MARVEL When the Surfer leaves the Goddess' cause, Thanos transforms him into a deadly weapon to be used against the Goddess. Meanwhile, Warlock has a talk with...the Magus! **$2.50**

JURASSIC PARK #2
TOPPS Is Jurassic Park safe? Heh heh heh... **$2.50**

JURASSIC PARK #3
TOPPS Look out! The deadly raptors and the big T-Rex are loose! Guess who has to put 'em back? (Where's Turok when you need him?) **$2.50**

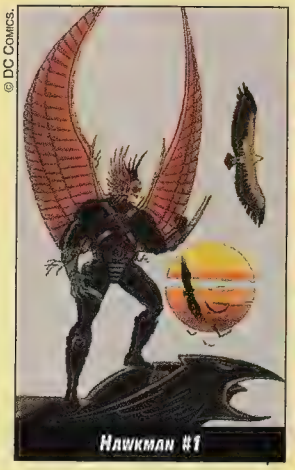
MADMAN ADVENTURES #3
TUNDRA/KITCHEN SINK Madman discovers an ancient celestial compass while camping in the desert with Dr. Flem and Dr. Boiffard. Later, he finds its owner! **$2.95**

MAGNUS: ROBOT FIGHTER #29
VALIANT Magnus and the Eternal Warrior raid a slave labor camp. **$2.25**

MANTRA #1
ULTRAVERSE He has died and come back hundreds of times, but this time in the body of a woman! Now she/he must combat the evil Boneyard and, at the same time, learn to be a woman! **$1.95**

THE MAXX #5
IMAGE Just when you thought The Maxx was over...he returns! 'Nuff said! **$1.95**

RAI & THE FUTURE FORCE #14
VALIANT The Malevs strike a divided community whose hatred and prejudice might be more deadly than the Malevs! **$2.25**



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MORE PICKS

RAZORLINE: THE FIRST CUT
MARVEL/RAZORLINE This book introduces a whole new universe curated by the one and only Clive Barker! Also included is an interview with Barker. **75¢**

SECRET WEAPONS #2
VALIANT THE COMING OF THE DARQUE AGE Part 3. The story ends as our heroes beat the stuffin' out of Dr. Eclipse....or do they??? **$2.25**

SHADOWMAN #18
VALIANT Some of Nettie's secrets are revealed as Archer and Armstrong guest star. **$2.50**

SHAMAN'S TEARS #3
IMAGE It's hammer time as our hero faces the troops at the Circle Sea complex. The troops have help with the group Bar Sinister on their side! **$1.95**

SPAWN #15
IMAGE Guest-starring the Violator, readers find out why it's a bad guy! Leads into the upcoming *Violator* mini-series. **$1.95**

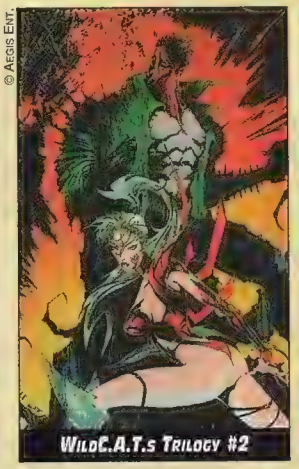
STORMWATCH #4
IMAGE After the fight with Regent, StormWatch deserves some R and R, but a certain group of infiltrators at Sky-Watch might stop them from getting it. **$1.95**

SUPERMAN #81
DC COMICS REIGN OF THE SUPERMEN Part 15. The secret past of the Cyborg Superman is revealed! Plus, Mongul's chaos spreads. **$1.50**

SUPERMAN: THE MAN OF STEEL #25
DC COMICS REIGN OF THE SUPERMEN Part 14. The "Man of Steel" squares off against a mystery assailant inside a Kryptonian battle suit. **$1.50**

SUPREME #4
IMAGE A destroyer named Khrome has trailed Supreme to Earth, with nothing but destruction on his mind. **$1.95**

TRENCHER #3
IMAGE Chaos reigns as Gideon meets up with Supreme! The "battle of the receding hairlines" begins! **$1.95**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WildC.A.T.s Trilogy #2

© Voyager.
X-O Manowar #21

© Aegis Ent.
StormWatch #4

© Aegis Ent.
Union #1

TRIBE #5
IMAGE You've seen the powers of reality...now see the powers of dreams! Plus, an Image fashion show. **$1.95**

TUROK: DINOSAUR HUNTER #4
VALIANT Turok's Native American heritage is explored in his second story arc. Plus, the fate of Andar, Turok's trusted companion, is revealed. **$2.50**

UNION #2
IMAGE Union tests his heroics when he battles the super-fast The Quickness. (Is it us, or are we running out of cool superhero names?) **$1.95**

THE VALIANT READER— A GUIDE TO THE VALIANT UNIVERSE
VALIANT This comic book-sized informational magazine features a chronological guide to Valiant continuity as well as character updates and coming attractions. **75¢**

WILDC.A.T.S TRILOGY #2
IMAGE Zealot vs. Artemis, as more secrets of the mysterious Coda are revealed. Also, the team faces Hightower. All this and Grifter, too! How can one go wrong? **$1.95**

X-FACTOR #94
MARVEL The U.S. Government hires Random to kill Polaris! What a minute...our government? Get Oliver Stone on the phone. **$1.25**

X-MEN #24
MARVEL The mutant plague is now known to the public, and Rogue and Gambit go out on their first date (two unrelated occurrences). **$1.25**

X-MEN ANNIVERSARY MAGAZINE
MARVEL This 48-page special features an in-depth look at the X-Men: past, present, and future. Plus, personal memories of X-Men creators from the past. **$3.95**

X-O MANOWAR #21
VALIANT Ax returns just in time to fight...X-O, She-Devil of War?!? Oh, what will those wacky Valiant kids think of next? **$2.25**

He's the strangest, smartest foe the Batman has ever faced...

BATMAN GRENDEL

DEVIL'S RIDDLE & DEVIL'S MASQUE

by

MATT WAGNER

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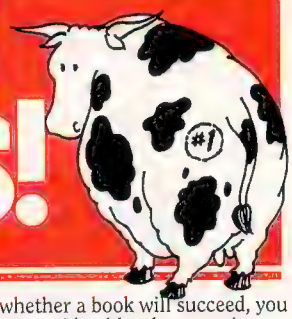
THIS MONTH'S NUMBER ONES!



Comic book collectors place a great deal of importance on the #1 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully and wisely. Number one issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you what we feel are the hottest #1 issues shipping for July. Happy hunting!

Ectokid #1
from Marvel/Razorline

Hawkman #1
from DC

Hokum & Hex
from Marvel/Razorline

Avengers: Terminatrix Objective #1
from Marvel

Ectokid, Hokum & Hex, Avengers © & ™ Marvel Entertainment Group; Hawkman © & ™ DC Comics

Aliens/Predator: Deadliest Species #1
Dark Horse $2.50

Avengers: Terminatrix Objective #1
Marvel $2.50

Black Orchid #1
DC/Vertigo $1.95

Blackwatch #1
Heroic $3.95

Bloodseed #1
Marvel UK/Frontier $1.95

Bucky O'Hare Vol. 2 #1
Continuity $3.25

Children of the Voyager #1
Marvel UK/Frontier $2.95

Crap #1
Fantagraphics $2.50

Crazyman Vol. 2 #1
Continuity $2.50

Dances With Demons #1
Marvel UK/Frontier $2.95

Death³ #1
Marvel UK $2.95

Deathmate Black
Image $4.95

Deathmate Blue
Valiant $4.95

Deathmate Red
Image $4.95

Deathmate Yellow
Valiant $4.95

Deathmitt #1
Friendly/Personality $5.00

Earth 4 Vol. 3 #1
Continuity $2.50

Ectokid #1
Marvel/Razorline $2.50

Elfquest: Blood of Ten Chiefs #1
Warp Graphics $2.00

The Eudaemon #1
Dark Horse/Manta $2.50

Extremist #1
DC/Vertigo $1.95

Freex #1
Ultraverse $1.95

Golden Age #1
DC $4.95

Golden City—Week One: Rebel
Dark Horse $1.00

Gravestone #1
Malibu $2.25

Hawkman #1
DC $2.50

Hokum & Hex #1
Marvel/Razorline $2.50

Hybrids Vol. 2 #1
Continuity $2.50

Hyperkind #1
Marvel/Razorline $2.50

Immortalis #1
Marvel UK/Frontier $2.95

Joe Sinn #1
Caliber Press $2.95

Kill Marvel #1
Boneyard Press $2.95

Lethal Foes of Spider-Man #1
Marvel $1.75

Lobo Convention Special #1
DC $1.75

Mack Bolan: The Executioner #1
Innovation $2.95

Madonna Special #1
Revolutionary $2.50

Mighty Ace #1
Omega 7 $2.00

Mantra #1
Ultraverse $1.95

Rench & Stinky #1
Friendly/Personality $2.95

Samurea Vol. 2 #1
Continuity $2.50

Scavengers #1
Triumphant $2.50

Silent Mobius Part 4 #1
Viz Communications $2.75

Slaine The Horned God #1
Fleetway/Quality $2.95

Strontium Bitch #1
Fleetway/Quality $2.95

Thor Corps #1
Marvel $1.75

Too Much Coffee Man #1
Adhesive Comics $2.50

TV Teens #1
Revolutionary $3.50

XXX-Women #1
Friendly/Personality $3.95

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TOP 100 JUNE - 1993

Here's the list for June... the countdown of the highest ordered titles as reported by Diamond Comic Distributors, Inc.

1 Deathmate Prologue
2 Spawn #14
3 Shadowhawk II: The Secret Revealed #2
4 Cyberforce #0
5 Sabretooth #1
6 Savage Dragon #1
7 Union #1
8 Doom's IV #1
9 Secret Weapons #1
10 X-Force #25
11 Venom: Funeral Pyre #1
12 Deathblow #3
13 Youngblood: Strike File #4
14 Uncanny X-Men #303
15 X-Men #23
16 Batman #498
17 Maxx #4
18 WildC.A.T.s Sourcebook #1
19 Deadpool #1
20 Adventures of Superman #503
21 Action Comics #690
22 Bloodstrike #3
23 Superman #80
24 Catwoman #1
25 Brigade #3
26 Detective Comics #665
27 Superman: The Man of Steel #24
28 Amazing Spider-Man #380
29 Spider-Man Unlimited #2
30 Spider-Man #37
31 Ultra-Monthly Magazine #1
32 Shaman's Tears #2
33 Turok: Dinosaur Hunter #3
34 Web of Spider-Man #103
35 Supreme #8
36 Tribe #4
37 Showcase '93 #7
38 Spectacular Spider-Man #203
39 Showcase '93 #8
40 Phantom Force #3
41 Solar: Man of the Atom #25
42 Cable #4
43 Arcadia Week One: X
44 Bloodshot #8
45 Arcadia Week Three: Ghost
46 X-Factor #93
47 Arcadia Week Four: Monster
48 Wolverine #72
49 Arcadia Week Two: Pit Bulls
50 Spider-Man 2099 #10
51 Trencher #2
52 Infinity Crusade #3
53 Night Thrasher #1
54 H.A.R.D.Corps #10
55 X-O Manowar #20
56 Magnus: Robot Fighter #28
57 Rai & the Future Force #13
58 1963 #3
59 Batman/Grendel #1
60 Eternal Warrior #14
61 Harbinger #21
62 Ren & Stimpy #9
63 Ghost Rider #40
64 Shadowman #17
65 Strangers #1
66 Archer & Armstrong #14
67 Batman/Grendel #2
68 Prime #1
69 Jurassic Park #1
70 Hardcase #1
71 Ghost Rider/Blaze: S.O.V. #12
72 Punisher 2099 #7
73 Doom 2099 #8
74 Batman Annual #17
75 Morbius #12
76 New Titans #100
77 DC Universe: Trinity #1
78 Silver Surfer #83
79 Thunderstrike #3
80 Incredible Hulk #408
81 Avengers #365
82 Incredible Hulk Annual #19
83 Legends of the Dark Knight #48
84 Warlock Chronicles #2
85 Nightstalkers #10
86 Legends of the Dark Knight #49
87 Sandman #52
88 Robin Annual #2
89 Guardians of the Galaxy #39
90 Darkhold #11
91 X-Men Adventures #10
92 Lobo: Unamerican Gladiators #3
93 Batman: Shadow of the Bat #15
94 Punisher War Zone Annual #1
95 Ravage 2099 #9
96 Thor #465
97 Predator: Race War #3
98 Iron Man #295
99 Fantastic Four #379
100 Death's Head II/Die Cut #1

Who's in the TOP 100?

	# books in top 10	# books in top 50	# books in top 100
Marvel	2 (+2)	15 (+0)	39 (-6)
DC Comics	- (-1)	9 (-2)	20 (-1)
Image	6 (-1)	16 (+0)	18 (+1)
Valiant	2 (+1)	5 (-3)	13 (+1)
Dark Horse	- (+0)	4 (+4)	5 (+3)
Malibu	- (+0)	1 (+1)	4 (+3)
Topps	- (+0)	- (+0)	1 (-1)

(# or - indicates change from last month's listings)

TOP 10 JUNE 1992

1 Amazing Spider-Man #365
2 Spirits of Vengeance #1
3 X-Men #11
4 Spawn #2
5 Uncanny X-Men #291
6 X-Force #13
7 Ghost Rider #28
8 Savage Dragon #1
9 Infinity War #3
10 Spider-Man #25

TOP 10 AUGUST- 1993

We keep a very close watch on all the hottest books changing hands throughout the country. Here are the 10 best-selling comics:

1

© Voyager

Bloodshot #6
Artist
Don Perlin
Writer
Kevin VanHook

Boy, are our faces red. Last month in the top 10, we had this book listed in the number four slot, and we did nothing but say stuff like "Hey, this book isn't so hot, but it's rumored to be the first appearance of some Ninjak guy, but only rumors...". Whoops. This is definitely the first appearance of Ninjak. Sorry about last month (that's what happens when you work a month in advance). Okay, enough of that crap, let's get into why this book is number one. Running true to form, those wacky folks over at Valiant silently slipped a character into one of their titles, and presto!, they have a hot book that the market is buzzing over, and there isn't seven billion of the stupid things to kill their collectibility.

2

© Voyager

Shadowman #16
Artist
Bob Hall
Writer
Bob Hall

We were on the can reading this book, when we got to page seven and almost fell off our seat (which would have been...bad). There's a guy calling himself Dr. Mirage in here, and it's not one of those lame one panel jobs, either! You gotta love the fact that the Valiant folks are making comics fun to collect again. Nowadays all that seems to matter is the buck, and how many the various publishers can collect. If there is going to be anything hot in a comic, it's milked for all its worth. You just can't buy a possible "hot pick" nowadays, or at least it's really hard to. Anyway, unless you've missed the million or so ads that Valiant has been running, Dr. Mirage will have his own monthly title, and this baby is his first appearance.

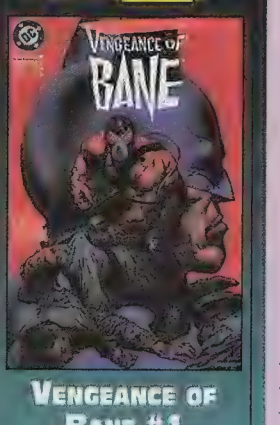
3

© DC Comics

Sword of Azrael #1
Artist: Joe Quesada
Writer: Dennis O'Neil

Moving way up the charts from last month's eighth-place listing, the first appearance of the mighty Azrael is definitely kicking butt. Aside from just being one of the coolest-looking superheroes, Azrael is hot because he is filling Batman's shoes (and cowl and stuff) once the Bat-dude gets his tushy kicked in by that very unpleasant Bat foe, Bane. When this book was originally solicited, retailers and fans alike were skeptical. Why is DC putting this mini-series out, and why should I buy it? Most everybody thought that way (even with the awesome Quesada art. Go figure.), and the book was under-ordered. The book is now pretty scarce, which equals pretty hot. (DC and Valiant have the right idea. Hope it catches on).

4



© DC Comics

Vengeance of Bane #1
Artist: Graham Nolan
Writer: Chuck Dixon

Here's that Bane guy we were just talking about. Like the *Sword of Azrael* mini-series, The Vengeance of Bane one shot was viewed by most retailers as a nothing book, and for the handful of fans that even knew of its existence, very few cared enough to buy it. The result: a book that was way too low-keyed to be noticed, but one that had one of the most important character debuts since, um well, Azrael a couple months back. Damn, that was anticlimactic. We were hoping to say something like, "...important character debuts since Superman way back in 1938!". Ah, well, you win some, you lose some. Anyway, this issue not only features Bane's first appearance, but also his origin, and explains why he has it in for our Bat buddy so bad.

5

© DC Comics

Batman #492
Artist: Norm Breyfogle
Writer: Doug Moench

There's just a ton of Bat stuff in the top 10 this month, and all because DC is once again putting one of its heroes through the wringer. Not that this is really a rare thing. Heck, take a look at the lives of Animal Man or Green Lantern, both unhappier than the *Cosby Show*'s lifestyles. All this grief, and only the popular heroes get any attention. Pays to sell issues, I guess. Anyway, this is the first chapter of the dreaded Knightfall storyline. After reading the number three and four books here on the top 10, you should know all about, so we'll just fill the rest of the required space here with mindless babbling, as opposed to what we usually do, which is babbling but with something in mind. Perfect, onto number six.

6

© Todd McFarlane

Spawn #4
Artist: Todd McFarlane
Writer: Todd McFarlane

Y'know, we're beginning to get the feeling that this issue of Spawn is going to be on the charts for a reaaaaal long time. Every month it moves up and down, and it remains one of the better sellers on the back issue market. Why? Two reasons. One: it's a McFarlane book, and love him or hate him, you gotta admit he's talented. He doesn't need the newest cover enhancement to sell his book every month. Two: it's one of those nutty Image coupon books, which, when combined with the coupons from *Brigade* #1, *Cyberforce* #1, *Shadowhawk* #1, *WildC.A.T.s* #2, *Savage Dragon* #3 and *Youngblood* #0, was redeemable for the mail-away only *Image Comics* #0.

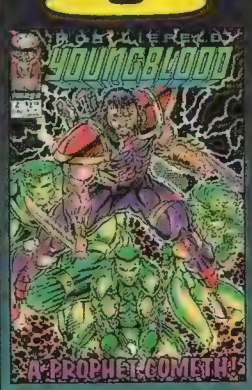
7

© Todd McFarlane

Spawn #2
Artist: Todd McFarlane
Writer: Todd McFarlane

That McFarlane boy is certainly a smart cookie. Instead of getting lost with all the other names involved with the *Deathmate* crossover series, he's keeping the highest profile possible by doing team-ups with only Spawn and one other character, like working with Neal Adams on the Valeria the She-Bat crossover, and with DC on the upcoming Spawn/Batman crossover. Like we said before, he's one smart cookie. Anyway, before we're accused of brown-nosing or something, this issue, like most of the *Spawn* back issues (with the exception of the mega-print run issue #1), is experiencing brisk sales thanks to dealers dropping their orders (just a little, mind you) after issue one.

8



© Rob Liefeld

Youngblood #2
Artist: Rob Liefeld
Writer: Rob Liefeld

We really hate flip books. Back when they first became popular when Valiant was doing the *Rai* flip books on the back of early *Magnus* issues, we thought it was kind of cool. Now everybody and their mothers are doing it, and it's just annoying now. The cleverness of the idea has died. Aside from being one of these wonderful flip books, *Youngblood* #2 contains two major first appearances. Shadowhawk, Jim Valentino's chiropractic vigilante being one and Prophet, Liefeld's cyborg (?) super soldier being another. Pretty hot stuff. Shadowhawk should be enjoying his second mini-series as we speak, and the mega-hot Prophet is slated to star in his own series by late '93 or early '94.

9

© Voyager

Rai #0
Artist: David Lapham
Writer: Bob Layton

By now, everyone who collects comics even a little knows about the *Deathmate* crossover that's going on between Image and Valiant. It's the biggest news this summer, and the entire storyline can be traced back to this book right here. During the course of this future storyline, Solar, distraught over the death of his beloved, splits into two separate beings, one who exiles himself in space and another who goes searching other planes of reality. While on his little excursion through the fourth dimension (or whatever), Solar stumbles across Void of WildC.A.T.s fame. They take a roll in the hay and bingo bango bongo, the Deathmate universe is born. This being the first appearance of Bloodshot helps its popularity, too.

10

© Marvel

Amazing Spider-Man #300
Artist: Todd McFarlane
Writer: Dave Michelinie

No knock towards Spawn or anything, but Spider-Man is still the character McFarlane was born to draw. Spidey being our favorite hero may cause us to be a little biased, but you gotta admit a McFarlane Spidey is a cool Spidey. But enough about what we like. Why is this book hot? Aside from it being Spidey's 25th anniversary issue, his return to the red and blue costume, and a McFarlane book, this issue is also the first full appearance and origin of Venom, the "I used to be a cool bad guy and I'm now a lame good guy" symbiote, who, aside from personal feelings here in the mag, is real popular with the comic collecting folks. The only bad thing is that Venom makes Mary Jane cry in this issue. The stinker. ☆

Wizard Market Watch

Batman, Superman keying DC

by
William Christensen and Mark Seifert

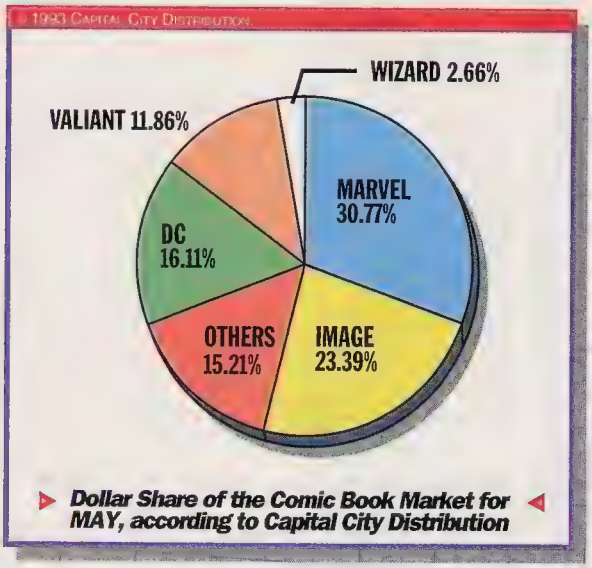
DC now dominates the new book and recent back issue scene. *Knightfall* new and back issues are setting the pace for everything else right now, with *Sword of Azrael* #1's really flying, and the *Vengeance of Bane* special getting tougher to find every day. DC recently released a limited platinum version of "*Knightfall, Part 1*" (*Batman* #492), which should garner some attention as *Batman* #500 draws near. Be sure to check out the *Knightfall* crossovers in *Shadow of the Bat* #16-#18, as they'll probably catch unwary readers off guard.

Batman back issues, in general, continue to gain strength. Beyond the recent stuff, Batman comics of all kinds are in demand. Traditionally, from the Golden Age through the 1970s, back issues from the *Batman* title itself sell better than those from *Detective Comics*, and that still holds true currently. With prices already in the stratosphere on *Batman* and *Detective Comics* due to heightened interest in *Batman* over the last five years, and with comic shops' *Batman* back issue bins pretty bare already, look for an increased demand in some of the *Batman*-related titles like *Brave and the Bold*, and *World's Finest*.

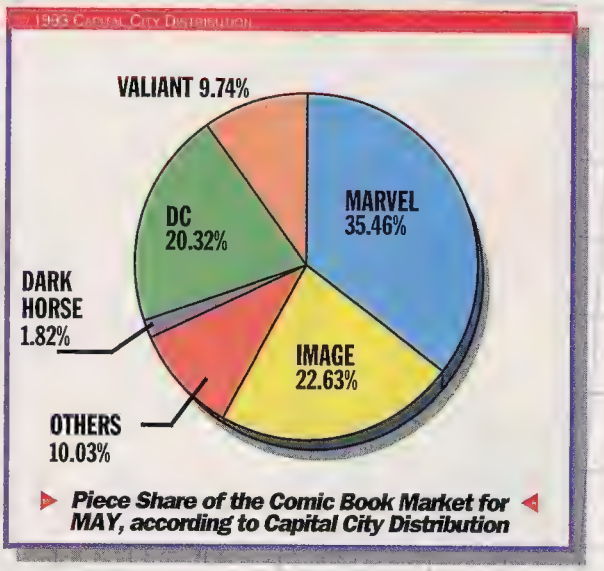
Superman #75, *Death of Superman*, and *Funeral For A Friend* back issues are really starting to heat up again. The "*Doomsday's Fist*" cameo issues (*Superman* #73, *Adventures of Superman* #496, *Man of Steel* #17, and *Action Comics* #683) are in particularly short supply. Now that we know that Doomsday is even less dead than Superman, a return match-up between the two seems inevitable.

With all of this attention on their flagship characters, Superman and Batman, the news that DC has acquired the U.S. rights to *Judge Dredd* has been somewhat overlooked. Dredd already has a devoted cult following here, and with DC's muscle behind him and with a big-budget film slated for 1994 release, the Judge may hit the big time soon. In the meanwhile, you may want to seek out DC's Batman/Dredd team up in the *Judgement on Gotham* prestige one-shot from last year.

The unannounced appearances of major new characters has both dealers and collectors scrambling for key Valiant books. The way it's looking now, about one Valiant book each month is going to be scorching right out of the gate. The Valiant flavor of the month is currently *Shadowman* #16. This book features the first appearance of Dr. Mirage, of the



Dollar Share of the Comic Book Market for MAY, according to Capital City Distribution



Piece Share of the Comic Book Market for MAY, according to Capital City Distribution

upcoming *Second Life of Doctor Mirage* series. *Bloodshot* #6, with the first Ninjak, continues to be pretty hot as well. Valiant released a signed version of *Bloodshot* #6 to retailers in attendance at the Capital City trade show in May, which seems to validate that book's future importance.

Valiant has decided to get into the mini-series business, and has scheduled two limited projects for this year. One will feature Ninjak, and the other stars the split-Solar from *Solar* #23. Tentatively titled *"Solar, God of War"*, this four-parter involves Solar beating the tar out of everybody's favorite insects, the spider-aliens. In the more distant future, Armstrong and Gilad's younger brother, Ivar, will be getting his own mini-series written and drawn by Barry Windsor-Smith, so keep an eye on Ivar's first appearances in *Archer & Armstrong/Eternal Warrior* #8. Another project in preliminary production involves a second company crossover (the first was *Predator/Magnus* from last year) with Dark Horse. This time, Magnus will meet Dark Horse's Nexus.

- *Dark Horse Comics* #8, with the first appearance of X (a *"Comics Greatest World"* character), is much hotter than expected. Dark Horse will follow up its 16 initial *"Comics Greatest World"* books with at least four regular series by the end of this year, and by that time there should be plenty of other first appearances and additional keys in print. Reaction to the *Tales of the Jedi* storyline which began in *Dark Horse Comics* #7 has been lukewarm, but the *Star Wars Dark Empire* mini-series is still commanding premium prices.

- New and recent Marvel comics continues to be a mixed bag, with lots of stuff selling pretty well but nothing achieving hit status. The various parts of the *Maximum Carnage* storyline in the Spider-Man titles have sold well, as have most of the 2099 titles. As far as recent back issues go, *Spider-Man 2099* #2 and *Doom 2099* #2 seem to be the 2099 books most people need.

Moving back to the '70s, *Giant Size X-Men* #1 and *Incredible Hulk* #181 still top the charts. Both of these books will be 20 years old soon, and they're now selling well in all grades. *Amazing Spider-Man* #129 has cooled off a bit for the time being, but *Amazing Spider-Man* is still the premiere Marvel title of the Silver Age.

- *Spawn* keeps burning up the racks for Todd McFarlane and Image. *Spawn* #13 is this month's most-ordered book. In fact, *Spawn* is right near the top month after month, and has the highest average print run of any regular series being published. McFarlane will attempt to stay on top this year with guest artists like Bart Sears and Barry Windsor-Smith. *Spawn* continues to lead the Image pack in the back issues department as well, with issues #1-#5 in high demand.

Cyberforce #1 has also been enjoying brisk sales lately as Image readers look to complete their sets. It may actually be the toughest Image #1 issue to get right now. Most of the other books containing Image #0 coupons are a bit slow, but the issues surrounding them have picked up. Other good movers among early Image include *WildC.A.T.s* #1, #3, and #4.

- The new Continuity books came out on time, and they look good, but apparently that's not enough right now. Reader reaction has been cool, and it looks like these books may get lost in the shuffle. Harris, on the other hand, seems to have a hit with *Vampirella*. Issues #1 and #2 are in demand, and are increasingly difficult to come by. Harris' resurrection of *Vampirella* and *Creepy* names has created interest in those and other Warren magazine titles from the late '60s and early '70s. ☆

William Christensen and Mark Seifert are regular contributors to Wizard.

ATTENTION DEALERS

Our price guide database is being revamped to expand dealer input and speed compiling. Participating dealers who complete our monthly survey forms (perhaps 15 minutes of your time) will receive a copy of the results, compiled in a participating-dealers ONLY newsletter, which you'll get faster and earlier than any other top-selling titles and back issues pricing info anywhere. We are also programming regional information. Thank you to those who have already responded. To participate, write or fax, on letterhead, to DEALER NEWSLETTER, Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001. Fax: 914-426-6071.

WIZARD'S TOP TEN HOTTEST ARTISTS

PHOTO: AL ORTEGA

1. **TODD McFARLANE**
SPAWN

PHOTO: J. SCHUYLER

2. **JIM LEE**
DEATHBLOW, DARKER IMAGE

PHOTO: AL ORTEGA

3. **ROB LIEFELD**
DARKER IMAGE, YOUNGBLOOD: STRIKEFILE

PHOTO: J. SCHUYLER

4. **MARC SILVESTRI**
CYBERFORCE

5. **MARK TEXEIRA**
SABRETOOTH, UNION

PHOTO: J. SCHUYLER

6. **JOE QUESADA**
X-FACTOR

PHOTO: AL ORTEGA

7. **BART SEARS**
UPCOMING: VIOLATOR

PHOTO: AL ORTEGA

8. **DALE KEOWN**
PITT

PHOTO: J. SCHUYLER

9. **JAE LEE**
WILDC.A.T.S TRILOGY
YOUNGBLOOD: STRIKEFILE

10. **SAM KIETH**
THE MAXX
DARKER IMAGE

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creator of **SPAWN**

+ PLUS +

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SHOWS & CONVENTIONS

Wizard is not responsible for false or lost show information.

ALABAMA

JULY 10, HUNTSVILLE, Comic Book Show, Jaycee Community Bldg., Old Airport, A:$1.50, 9am-4pm, 205-881-6222

JULY 10, HUNTSVILLE, Huntsville Hilton, T:20 A:$2, 10am-4pm, 706-234-8210

JULY 25, HUNTSVILLE, Comic Book Show, Jaycee Community Bldg., Old Airport, A:$2.20, 9am-4pm, 205-881-6222

AUG 14, HUNTSVILLE, Comic Book Show, Jaycee Community Bldg., Old Airport, A:$1.50, 9am-4pm, 205-881-6222

CALIFORNIA

JULY 1, ONTARIO, Sportscard Emporium, 1909 Vineyard Ave., T:50 A:Free, 5pm-9:30pm, 909-930-1424

JULY 3, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492

JULY 3,4, ONTARIO, Sportscard Emporium, 1909 Vineyard Ave., T:50 A:Free, 10am-5pm, 909-930-1424

JULY 3,4, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555

JULY 3, PASADENA, Pasadena Comic Book Expo, Pasadena Convention Center, 300 E. Green St., T:55 A:$3, 10am-4pm, 818-564-1361

JULY 3, SAN DIEGO, San Diego's Mini-Con, Scottish Rite Center-Mission Valley, 1895 Camino Del Rio S., A:$2.50, 619-273-7048

JULY 4, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555

JULY 5, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890

JULY 7, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555

JULY 7, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492

JULY 9-11, GLENDALE, Starcom 93, Glendale Civic Auditorium, 1401 N. Verdugo, T:115 A:$5, 12-8pm, 10am-6pm, 10am-5pm, 310-804-8771

JULY 9-11, UNION CITY, Sports Card & Comic Book Classic, Union Square Market Pl., Niles At Decoto, T:102 A:Free, 510-228-2705

JULY 10, LA JOLLA, UTC Comic & Sports Card Show, UTC Mall in Canyon Rm., 4545 Lajolla Village Dr., T:45 A:$1, 619-989-0612

JULY 10, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492

JULY 10,11, LANCASTER/PALMDALE, Superstar Show, Antelope Valley Fairgrounds, 155 E. Ave. I, T:90 A:$2, 10am-5pm, 619-868-1751

JULY 11, SAN FRANCISCO, Comic Book & Card Show, Quality Hotel, 1101 Van Ness Ave., T:50 A:$1, 10am-4pm, 415-386-9036

JULY 11, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555

JULY 11, BALDWIN PARK, Comic & Card Show, Hilton Hotel, 14635 Baldwin Park Towne Center, T:50 A:$2, 10am-5pm, 909-625-5942

JULY 11, MODESTO, Cosmic Heroes Convention, Modesto Centre Plaza, 1000 L St., T:30 A:$3, 10:30am-4:30pm, 209-951-7128

JULY 11, SAN JOSE, Bay Area Comics Convention, LeBaron Hotel, 1350 N. 1st St., 510-222-8663

JULY 12, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890

JULY 14, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555

JULY 14, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492

JULY 17, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555

JULY 17, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492

JULY 18, BUENA PARK, Comic, Card, Toy & Collectible Show, Sequoia Athletic Club, 7530 Orange Thorpe Ave., T:70 A:$5, 714-647-7225

JULY 18, CARSON, Comic Book, Non-Sport Card & Collectible Show, Carson Community Ctr., 801 E. Carson St., T:55+ A:$3, 818-917-6728

JULY 18, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555

JULY 18, SAN JOSE, Comic/Non-Sports Card Show, The Arena Showcase, 841 The Alameda, T:35 A:$2, 10am-4pm, 408-268-4680

JULY 18, SAN JOSE, Comic Book & Card Show, Le Baron Hotel, 1350 N. First St., T:40 A:$1, 10am-4pm, 415-386-9036

JULY 18, STOCKTON, Baseball Card & Comic Show, Stockton Inn, Joaquin Rm., Hwy. 99 & Waterloo Rd., T:36 A:$2, 209-948-0976

JULY 19, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890

JULY 21, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555

JULY 21, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492

JULY 24, PASADENA, Cards, Comics & Collectibles, Pasadena Center, 300 E. Green St., T:35 A:Free, 10am-5pm, 818-247-9775

JULY 24, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555

JULY 24, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492

JULY 25, MODESTO, Baseball Card & Comic Show, Palm Plaza, McHenry Village, 1700 McHenry Ave., T:24 A:$2, 10am-4pm, 209-948-0976

JULY 25, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555

JULY 25, SAN DIEGO, Comic Castle Comic Book Convention, Scottish Rite Center, 1895 Camino Del Rio S., A:$2.50, 619-222-3302

JULY 25, SAN FRANCISCO, San Francisco Con #5, Holiday Inn-Golden Gateway, 1500 Van Ness Ave., T:45 A:$2, 10am-4pm, 415-386-9036

JULY 26, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890

JULY 28, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555

JULY 28, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492

JULY 30,31, AUG 1, ANTIOCH, Sports Card & Comic Book Show, County E. Mall, Somersville at Delta Fair, T:70, Mall hours, 510-228-2705

JULY 30,31, Aug 1, OAKLAND, The Collectible Show, Oakland-Alameda Coliseum, I-880 & Hegenberger Rd., T:280 A:Free, 4pm-10pm, 10am-8pm, 11am-6pm, 415-386-9036

JULY 31, N. HOLLYWOOD, Cards, Comics & Collectibles, Beverly Garland Hotel, 4222 Vineland Ave., T:40 A:$1, 10am-5pm, 818-247-9775

JULY 31, SAN DIEGO, San Diego's Mini-Con, Scottish Rite Center-Mission Valley, 1895 Camino Del Rio S., A:$2.50, 619-273-7048

JULY 31, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492

JULY 31, AUG 1, W. COVINA, Comic Book Show, Eastland Shopping Center, 2648 E. Workman Ave., T:100 A:Free, 10am-6pm, 11am-5pm, 818-913-4046

AUG 1, BALDWIN PARK, Comic & Card Show, Hilton Hotel, 14635 Baldwin Park Towne Center, T:50 A:$2, 10am-5pm, 909-625-5942

AUG 2, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890

AUG 3, SAN DIEGO, Comic Castle Comic Book Convention, Scottish Rite Center, 1895 Camino Del Rio S., A:$2.50, 619-222-3302

AUG 4, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492

AUG 7, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492

AUG 8, STOCKTON, Baseball Card & Comic Show, Stockton Inn, Joaquin Room, Hwy. 99 & Waterloo Rd., T:36 A:$2, 209-948-0976

AUG 9, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T;24 A:$1, 5pm-9pm, 209-292-2890

AUG 11, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492

AUG 14, LA JOLLA, UTC Comic & Sports Card Show, UTC Mall in Canyon Rm., 4545 Lagolla Village Dr., T:45 A:$1, 619-989-0612

AUG 14, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492

AUG 14,15, N. HOLLYWOOD, Comic Book Show, Laurel Pl., 6100 Laurel Canyon Blvd., T:65 A:Free, 10am-6pm, 11am-6pm, 818-913-4046

AUG 15, CARSON, S. Bay's Comic Book Show, Carson Community Center, 801 E. Carson St., T:55+ A:$3, 10am-4pm, 818-917-6728

CANADA

JULY 17, CALGARY, Wyckham House Student Centre, Mt. Royal College, 4825 Richard Rd. SW, T:50 A:$2, 10am-8pm, 403-240-8957

AUG 15, CALGARY, August Comic Book Convention, Highlander Inn, 1818 16th Ave. NW, T:50 A:$2.50, 403-263-3223

CONNECTICUT

JULY 10, NAUGATUCK, Card & Comic Show, Elk's Lodge #967, Rubber Ave., T:50 A:Free, 9am-3pm, 203-723-9289

JULY 11, DANBURY, Coin & Collectible, Hilton Towers, 18 Old Ridgebury Rd., T:57 A:$2, 10am-4pm, 203-746-7531

JULY 11, WINDSOR LOCKS, Comic Book Convention, Holiday Inn, 16 Ella Grasso Tpke., T:25 A:$1, 10am-4pm, 203-242-1189

JULY 11, MILFORD, Comic Book, Knights of Columbus Hall, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545

JULY 18, E. HARTFORD, Comic Book Convention, E. Hartford Elks Hall, 148 Roberts St., T:35 A:.99, 11am-5pm, 203-289-1208

JULY 25, WALLINGFORD, Baseball Card, Comic Book & Coin Mania Stillwood Inn, 1074 S. Colony Rd., T:58 A:99¢, 203-874-3545

JULY 25, DANBURY, Sportscard & Comic Book Show, Ethan Allen Inn, Lake Ave., T:52 A:$2, 10am-4pm, 203-746-7531

AUG 8, DANBURY, Coin & Collectible, Hilton Towers, 18 Old Ridgebury Rd., T:57 A:$2, 10am-4pm, 203-746-7531

AUG 8, MILFORD, Comic Book, Knights of Columbus

Hall, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545
AUG 14, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967, Rubber Ave., T:50 A:Free, 9am-3pm, 203-723-9289

DELAWARE

JULY 25, WILMINGTON, Reality Conventions, Hilton, 630 Naaman's Rd., A:$3, 10am-4pm, 301-791-8159
AUG 15, WILMINGTON, Reality Conventions, Hilton, 630 Naaman's Rd., A:$3, 10am-4pm, 301-791-8159

FLORIDA

JULY 3, TAMPA, Reality Conventions, Ramada Resort Busch Gardens, I-275 at 280 E. Busch Blvd., A:$3, 10am-4pm, 301-791-8159
JULY 4, FT. MYERS, Ramada Hotel, 12635 Cleveland Ave., T:30 A:Free, 9am-5pm, 813-772-0254
JULY 4, ORLANDO, Reality Conventions, Holiday Inn Airport, Rt 436 & Beeline Expressway, A:$3, 10am-4pm, 301-791-8159
JULY 10,11, NAPLES, Coastland Center Mall, 1900 N. Tamiami Trail, T:75+ A:Free, 10am-5pm, 12noon-5pm, 813-772-0254
JULY 10,11, ORLANDO, Central Florida Fairgrounds, Bldg. A, 4603 W. Colonial Dr., T:60 A:Free, 10am-5pm, 813-297-5432
JULY 11,12, HOMESTEAD, Paula Carters Bowling Lanes, Central Homestead on US #1, T:25 A:Free, 9am-4pm, 1-800-758-7976
JULY 17,18, CORAL GABLES, Miracle Center, 3301 Coral Way, T:30 A:Free, 10am-9pm, 11am-5:30pm, 800-758-7976
JULY 17,18, SARASOTA, Gulf Gate Mall, 800 Gulf Gate Mall, T:75+ A:Free, 10am-9pm, 12 noon-5pm, 813-574-7731
JULY 17,18, LAKELAND, Sports Card & Comic Book Show, Lakeland Mall, 1108 E. Memorial Blvd., T:50 A:Free, 10am-5pm, 813-297-5432
JULY 18, MIAMI, Reality Conventions, Holiday Inn Coral Gables, 2051 LeJeune Rd., A:$3, 10am-4pm, 301-791-8159
JULY 24, STUART, Dan's Comic Books, Howard Johnson's, 950 S. Federal Hwy., T:20 A:Free, 9am-4pm, 407-336-2790
JULY 24,25, N. MIAMI, Skylake Mall, Miami Gardens Dr. at 19th Ave., T:30-40 A:Free, 9am-5pm, 800-758-7976
JULY 25, CAPE CORAL, Yacht & Racquet Club, 5819 Driftwood Dr., T:60 A:Free, 9am-5pm, 813-772-0254
JULY 31, AUG 1, SARASOTA, Sarasota Square Mall, 8201 S. Tamiami Trail, T:75+ A:Free, 10am-9pm, 12noon-5:30pm, 813-574-7731
AUG 7, TAMPA, Reality Conventions, Ramada Resort Busch Gardens, 820 E. Busch Blvd., A:$3, 10am-4pm, 301-791-8159
AUG 8, ORLANDO, Reality Conventions, Holiday Inn Airport, Rt. 436 & Beeline Expy., A:$3, 10am-4pm, 301-791-8159

GEORGIA

JULY 2-5, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun & Mon 11am-6pm, 404-923-5557
JULY 9-11, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, 404-923-5557
JULY 16-18, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, 404-923-5557
JULY 23-25, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, 404-923-5557
JULY 30,31, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, 404-923-5557
AUG 1, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, 404-923-5557
AUG 6-8, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, 404-923-5557
AUG 13-15, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, 404-923-5557
AUG 15, ATLANTA, Reality Conventions, Holiday Inn Buckhead, 3340 Peachtree Rd. NE, A:$3, 10am-4pm, 301-791-8159

HAWAII

JULY 10, HONOLULU, Comics Only, Ala Moana Hotel-Carnation Room,410 Atkinson Blvd., T:13 A:$1.25, 8:30am-3:15pm, 808-543-0431
AUG 8, HONOLULU, Comics Only, Ala Moana Hotel-Carnation Room, 410 Atkinson Blvd., T:13 A:$1.25, 8:30am-3:15pm, 808-543-0431

INDIANA

JULY 16, CHESTERTON, Spring Card & Comic Show, Indian Oak Inn, Blue Heron Rm., T:20 A:$1, 6pm-10pm, 219-477-4619

ILLINOIS

JULY 2-4, ROSEMONT, Sportsnews, Card/Comic Convention, Rosemont Horizon Skyline Rm., Mannheim & Lunt, T:150 A:$2, 708-980-1975
JULY 2-4, ROSEMONT, Chicago Comicon, Rosemont Expo Center, 5555 River Rd., T:325 A:$10/day, 312-743-4493
JULY 4, CRYSTAL LAKE, Pinsky Card & Comic Book Show, Holiday Inn, Rt 31 & 3 Oaks Dr., T:100 A:$2 10am-3pm, 708-567-9543
JULY 10,11 OAK LAWN, Oak Lawn Pavilion, 9401 S. Oak Park Ave., T:150 A:$1, 10am-5pm, 10am-4pm, 312-666-9500
JULY 11, SKOKIE, Niles Little Shop of Comics, Holiday Inn Northshore, 5300 W. Towhy Ave., T:40 A:$1, 10am-3pm, 708-518-8177
JULY 11, CRYSTAL LAKE, Pinsky Card & Comic Book Show, Holiday Inn, Rt 31 & 3 Oaks Dr., T:100 A:$2 10am-3pm, 708-567-9543
JULY 17,18, W. DUNDEE, Sports Card & Comic Show, Spring Hill Mall, Rts. 31 & 72, T:100+ A:Free, 10am-6pm, 11am-5:30pm, 708-888-1891
JULY 18, BLOOMINGDALE, Silver Reef Card & Comic Club, Indian Lakes Country Club, 250 W. Schick Rd., T:120 A:$1, 708-351-1799
JULY 18, CRYSTAL LAKE, Pinsky Card & Comic Book Show, Holiday Inn, Rt 31 & 3 Oaks Dr., T:100 A:$2 10am-3pm, 708-567-9543
JULY 24, ROSEMONT, Clarion Hotel, 6810 N. Mannheim Rd., T:40, 10am-4pm, 312-666-9500
JULY 25, AURORA, R+C Sportscard & Comic Book Show, 2450 N. Farnsworth Ave., T:25 A:$1, 10am-3pm, 708-553-1374
JULY 25, CRYSTAL LAKE, Pinsky Card & Comic Book Show, Holiday Inn, Rt 31 & 3 Oaks Dr., T:100 A:$2 10am-3pm, 708-567-9543
AUG 15, BLOOMINGDALE, Silver Reef Card & Comic Club, Indian Lakes Country Club, 250 W. Schick Rd., T:120 A:$1, 708-351-1799
AUG 15, BLOOMINGDALE, Silver Reef Card & Comic Club, Indian Lakes Country Club, 250 W. Schick Rd., T:120 A:$1, 708-351-1799

INDIANA

JULY 11, FORT WAYNE, Premier Card, Comic & Racing Show, Ramada Inn, I-69 Exit 105A, T:50 A:Free, 10am-4pm, 219-824-4238
JULY 11, INDIANAPOLIS, Reality Conventions, Quality Inn E., 3525 N. Shadeland Ave., A:$3, 10am-4pm, 301-791-8159
JULY 17, HAMMOND, Comic Show, F.O.P. #51, 7527 Kennedy Ave., T:28 A:$1, 9:30am-2:30pm, 219-865-1563
AUG 1, FORT WAYNE, Premier Card, Comic & Racing Show, Ramada Inn, I-69 Exit 105A, T:50 A:Free, 10am-4pm, 219-824-4238

KENTUCKY

JULY 10,11, LOUISVILLE, Dusty Corners Comic Show, Holiday Inn, 120 W. Broadway, T:75 A:Free, 11am-6pm, 11am-5pm, 502-459-3098
AUG 14, LOUISVILLE, Reality Conventions, Hurstbourne Hotel, 9700 Bluegrass Pkwy., A:$3, 10am-4pm, 301-791-8159
AUG 15, CLEVELAND, Reality Conventions, Springs Inn, 2020 Harrodsburg Rd., A:$3, 10am-4pm, 301-791-8159

LOUISIANA

JULY 11, BATON ROUGE, Card & Comic Show, Holiday Inn S., I-12 &Airline Hwy., T:53 A:$1, 10am-5pm, 504-654-6228
JULY 11, LAFAYETTE, Sportscard & Comic Book Show, Holiday Inn N., T:20 A:$1, 504-344-8655
AUG 8, BATON ROUGE, Baseball Card & Comic Book Show, Holiday Inn S., I-12 & Airline Hwy., T:43 A:$1, 504-654-6228

MAINE

JULY 18, PORTLAND, First Comic Showcase, Ramada Inn, 1230 Congress St., T:40 A:$5, 11am-5pm, 207-774-2215

MARYLAND

JULY 18, COLUMBIA, Serendipity Comic Book Show, Holiday Inn, Rt 1 & Rt. 32, A:$3, 11am-4:30pm, 410-398-6685
JULY 18, BALTIMORE, Reality Conventions, Sheraton, Elm Rd. at BWI Airport, A:$3, 10am-4pm, 301-791-8159
AUG 8, BALTIMORE, Reality Conventions, Sheraton, Elm Rd. at BWI Airport, A:$3, 10am-4pm, 301-791-8159

MASSACHUSETTS

JULY 11, WOBURN, H&H Promotions, Howard Johnson's Hotel, T:45 A:$1, 9am-3pm, 508-485-6500
JULY 15-18, WALPOLE, Comic & Card Show, Walpole Mall, Jct. Rt. 1 & 27, A:Free, Mall hours, 617-289-8662
JULY 17, MAYNARD, WDCC Sports Card & Comic Book Show, Will Dodd Community Center, Great Rd., T:100 A:$2, 10am-5pm, 508-897-1211
JULY 18, BOSTON, Reality Convention, Holiday Inn Somerville, 30 Washington St., A:$3, 10am-4pm, 301-791-8159
JULY 18, WORCESTER, Comic Book & Card Show, Marriott Hotel, 12 Lincoln Square, T:50 A:$2.50, 203-331-4345
JULY 22-25, LEOMINSTER, Bill's Card Stop, Searstown Mall, Rt. 2 & Rt. 190, A:Free, 617-289-8662
JULY 29-31, AUG 1, LEOMINSTER, Bill's Card Stop, Searstown Mall, Rt. 2 & Rt. 190, A:Free, 617-289-8662
AUG 5-7, DEDHAM, Bill's Comic Stop, Dedham Mall, Rt. 1, A:Free, 617-289-8662

MICHIGAN

JULY 17, MIDLAND, Comic, Sports Card, Coin & Stamp Show, Ramada Inn, 1815 S. Saginaw Rd., T:20 A:Free, 10am-5pm, 517-631-4976
JULY 18, SAGINAW, Comic, Sports Card, & Stamp Show, Sheraton Inn, I-675 & Tittibawasee Rd., T:20 A:Free, 10am-3pm, 517-631-4976
JULY 25, LIVONIA, X-Trava Con Comic Show, Knights of Columbus Hall, 19801 Farmington Rd., A:$1.50, 10am-4pm, 313-350-2633
AUG 14, MIDLAND, Comic, Sports Card, Coin & Stamp Show, Ramada Inn, 1815 S. Saginaw Rd., T:20 A:Free, 10am-5pm, 517-631-4976
AUG 15, SAGINAW, Comic, Sports Card, & Stamp Show, Sheraton Inn, I-675 & Tittibawasee Rd., T:20 A:Free, 10am-3pm, 517-631-4976

MISSOURI

JULY 4, ST. LOUIS, Reality Conventions, Holiday Inn S., 6921 S.Lindbergh Blvd., A:$3, 10am-4pm, 301-791-8159
JULY 11, JEFFERSON CITY, Sports Collectors & Comic Book Show, Ramada Inn, 1510 Jefferson St., T:40 A:25¢, 9am-5pm, 314-295-6395
JULY 25, ST. CHARLES, Baseball Card & Comic Show, Stegton Regency, Regency Plaza, 1450 Wall St., A:$1, 9am-3pm, 314-739-3279
AUG 1, ST. LOUIS, Reality Conventions, Holiday Inn S., 6921 S. Lindbergh Blvd., A:$3, 10am-4pm, 301-791-8159

NEBRASKA

JULY 11, LINCOLN, Premiere Collectibles, Holiday Inn NE, 5250 Cornhusker Hwy., T:20 A:Free, 10am-4pm, 402-269-3027

NEVADA

JULY 11, LAS VEGAS, Super Show II, Riviera Hotel & Casino, 2901 S. Las Vegas Blvd., T:120 A:$3, 10am-6pm, 702-596-3235

NEW HAMPSHIRE

JULY 4, MANCHESTER, Sports Cards & Comic Book Show, Holiday Inn West, 21 Front St., T:40 A:$1, 9am-3pm, 603-425-2558
JULY 8-11, ROCHESTER, Bill's Card Stop Show, Lilac Mall, Jct. Spaulding Tpke., A:Free, Mall hours, 617-289-8662
JULY 18, SALEM, Sports Cards & Comic Book Show, Econo Lodge, 1 Keewaydin Dr., T:40 A:$1, 9am-3pm, 603-425-2558
AUG 1, MANCHESTER, Sports Cards & Comic Book Show, Holiday Inn West, 21 Front St., T:40 A:$1, 9am-3pm, 603-425-2558
AUG 12-15, SALEM, Bill's Comic Stop, Rockingham Mall, Rt. 28, A:Free, 617-289-8662
AUG 15, SALEM, Sports Cards & Comic Book Show, Econo Lodge, 1 Keewaydin Dr., T:40 A:$1, 9am-3pm, 603-425-2558

NEW JERSEY

JULY 4, WAYNE, Wayne Collectibles Show, Co. #1 Firemen's Hall, Parish Dr., T:110 A:Free, 9am-4pm, 201-696-6217
JULY 5, EDISON, Sports Card & Comic Book Show, Clarion Hotel & Towers, 2055 Lincoln Hwy., T:30 A:$1.50, 10am-6pm, 609-655-7668
JULY 6, HAZLET, Comic Book & Non-Sport Show, Shore Point Inn, Rt. 35S, T:15 A:$1, 5pm-9:30pm, 908-583-7915
JULY 6, MONTVALE, Collectible Card & Comic Show, Ramada Inn, 100 Chestnut Ridge Rd., T:50 A:$2, 5pm-

MARVEL UK'S HOTTEST CHARACTERS FORM AN ALL-NEW SUPER GROUP...

DARK GUARD™

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STARRING
DEATH'S HEAD II, DARK ANGEL, MOTORMOUTH, KILLPOWER, LIGER & STACY OF THE WARHEADS, ALBION OF THE PENDRAGONS AND ULTRAMARINE!

INTRODUCING HOT NEW ARTIST CARLOS PACHECO!

A NEW ON-GOING EXTRAVAGANZA SHIPPING IN AUGUST FROM MARVEL UK

10pm, 201-342-8980
JULY 7, EATONTOWN, Sportscard & Comic Book Show, Hannah's, 1 1/2 miles N. of Monmouth Mall, T:25 A:$1, 5pm-9:30pm, 908-972-8244
JULY 7, GARFIELD, Cards, Comics & Collectibles, Boys & Girls Club, 490 Midland Ave., T:50 A:$1, 5pm-10pm, 201-340-2218
JULY 10, CLARK, Clark Classic Comic & Card Show, Ramada Inn, Exit 135 off Pkwy, T:30 A:$2, 10am-4pm, 908-422-9365
JULY 10, PARAMUS, Paramus Collectible Card & Comic Show, Radisson Inn, 601 from Rd., T:35 A:$2, 10am-4:30pm, 201-342-8980
JULY 10, PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rt.17N, T:65 A:Free, 10am-5pm, 201-342-8980
JULY 10, UNION, Collectors Showcase, Union Boys & Girls Club, 1050 Jeanette Ave., T:45 A:$2, 9:30am-3:30pm, 908-874-4837
JULY 10,11, S. PLAINFIELD, Cards & Comics, Middlesex Mall, Hadley & Shelton Rd., T:80 A:Free, 10am-9:30pm, 11am-5pm, 908-968-3886
JULY 11, TINTON FALLS, Monmouth County Comics & Cards Convention, Holiday Inn, Hope Rd., T:40 A:$2, 908-269-9486
JULY 11, E. RUTHERFORD, Sports Card, Comic & Coin Show, Meadowlands Days Inn, 850 Rt. 120, T:20 A:$1, 201-529-8016
JULY 11, WOODBRIDGE, Reality Conventions, Sheraton, 515 Rt. 1S., A:$3, 10am-4pm, 301-791-8159
JULY 15, WAYNE, Wayne Collectibles Show, Co. #1 Firemen's Hall, Parish Dr., T:110 A:Free, 5pm-10pm, 201-696-6217 T:45 A:$2, 9:30am-4pm
JULY 16, BORDENTOWN, Four Color Comic Art Convention, Days Inn, Rt. 206 N., T:30 A:$3, 10am-4pm, 908-828-5955
JULY 16-18, NEWARK, Summerfest '93, Airport Holiday Inn, T:80+ A:$3, 4pm-9pm, Sat & Sun 10am-5pm, 908-821-1019
JULY 17, WAYNE, Wayne Collectibles Show, Co. #1 Firemen's Hall, Parish Dr., T:110 A:Free, 9am-4pm, 201-696-6217
JULY 18, BORDENTOWN, Four Color Comic Art Convention, Days Inn, Rt. 206, T:30 A:$3, 10am-4pm, 908-828-5955
JULY 18, EDISON, Sports Card & Comic Show, Clarion Hotel & Towers, 2055 Lincoln Hwy., T:30 A:$1.50, 9:30am-4:30pm, 609-655-7668
JULY 18, MONTVALE, Collectible Card & Comic Show, Montvale Ramada Inn, 100 Chestnut Ridge Rd., T:45 A:$2, 9:30am-4pm, 201-342-8980
JULY 18, TOMS RIVER, Baseball Card & Comic Shows, Quality Inn, 815 Rt. 37W., T:38 A:$1.50, 908-929-3466
JULY 20, ISELIN, Sports Card & Comic Book Convention, Woodbridge Sheraton Hotel, 515 Rt. 1S, T:30 A:$1, 5pm-9:30pm, 908-548-4977
JULY 23,24, PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rt.17N, T:65 A:Free, 10am-5pm, 201-342-8980
JULY 24, BAYVILLE, Fund Raiser Sports Card & Comic Show, 1st Aid Squad Building, Rt 9. & Station Rd., 10am-4pm, 908-269-3123
JULY 24, EDISON, Sports Card & Comic Book Show, Ramada Inn, 3050 Woodbridge Ave, T:20 A:$1.50, 9:30am-4:30pm, 609-655-7668
JULY 25, TINTON FALLS, Monmouth County Comics & Cards Convention, Holiday Inn, Hope Rd., T:40 A:$2, 908-269-9486
JULY 25, EDISON, Sports Card & Comic Book Show, Sheraton Hotel, 515 Rt. #1 S., T:35 A:$2, 9:30am-4:30pm, 609-655-7668
JULY 25, ROBBINSVILLE, Comic & Card Show, Washington Twp. Volunteer Fire Dept., Rt 130, A:$2, 9:30am-3:30pm, 609-448-7585
JULY 28, NORTH BRUNSWICK, Bowling Bonanza Comic & Card Show, Carolier Lanes, T:25 A:$1, 5pm-9:30pm, 908-422-9365
AUG 1, HAZLET, Collectibles Showcase, Ramada Inn, Rt. 35, T:50 A:$2, 9:30am-3:30pm, 908-291-1632
AUG 1, ROCKAWAY, Guest Artists Galore!, White Meadow Temple, 153 White Meadow Rd., T:40, 10am-4pm, 201-605-8345
AUG 1, WAYNE, Wayne Collectibles Show, Co. #1 Firemans Hall, Parish Dr., T:110 A:Free, 9am-4pm, 201-696-6217
AUG 3, MONTVALE, Collectible Card & Comic Show, Ramada Inn, 100 Chestnut Ridge Rd., T:50 A:$2, 5pm-10pm, 201-342-8980
AUG 4, GARFIELD, Cards, Comics & Collectibles, Boys & Girls Club, 490 Midland Ave., T:50 A:$1, 5pm-10pm, 201-340-2218
AUG 7, PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rt.17N, T:65 A:Free, 10am-5pm, 201-342-8980
AUG 8, TINTON FALLS, Monmouth County Comics & Cards Convention, Holiday Inn, Hope Rd., T:40 A:$2, 908-269-9486
AUG 8, TOMS RIVER, Comic Book Show, Elks Post #1875, Washington & Clifton Ave., T:50 A:$2, 9:30am-3:30pm, 908-291-1632
AUG 15, BORDENTOWN, Four Color Comic Art Convention, Days Inn, Rt. 206 N., T:30 A:$3, 10am-4pm, 908-828-5955
AUG 15, MONTVALE, Collectible Card & Comic Show, Montvale Ramada Inn, 100 Chestnut Ridge Rd., T:45 A:$2, 9:30am-4pm, 201-342-8980

NEW YORK

JULY 3, BROOKLYN, Comics & Collectibles Show, Our Lady of Grace School, 430 Ave. W. at E. 3rd St., T:40 A:Free, 718-251-2075
JULY 4, SARASOTA SPRINGS, Comic Book Show, St Clement's School Gym, 231 Lake Ave, T:30, A:$1, 1pm-5pm, 518-584-1429
JULY 4, STONY BROOK, Card & Comic Show, Holiday Inn Express, 3131 Nesconset Hwy., T:20+ A:$1, 6pm-10pm, 516-689-8138
JULY 8, DEER PARK, Comic & All Sports Show, Constantino Brumidi Lodge, 2075 Deer Park Ave., A:Free, 6pm-10pm, 516-289-7398
JULY 9, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm-10pm, 718-251-2075
JULY 10, BROOKLYN, Howard Beach Saturday Show, St. Helens School, 8309 157th Ave., T:50 A:Free, 10am-5pm, 708-251-2075
JULY 10, BROOKLYN, The Bay Ridge Sports Card & Comic Book Show, Masonic Temple, 7604 4th Ave., T:24 A:$1, 10am-4pm, 718-967-9172
JULY 10, QUEENS, Cards, Comics, Toys & Collectibles, St. Helen's School, 8309 157th Ave., T:50 A:Free, 718-251-2075
JULY 10, PINE BUSH, Sports Card & Comic Show, United Methodist Church, Rt 302, T:15 A:$1, 10am-5pm, 914-744-5099
JULY 10, FLORAL PARK, Comic Book & Sports Card Show, Masonic Temple, Tulip Ave., T:20 A;$1, 10am-4pm, 516-795-4628
JULY 11, KINGS PARK, Comic Book & Sports Cards Show, VFW Hall, Indian Head Rd., T:25 A:50¢, 10am-4pm, 516-243-1686
JULY 11, STATEN ISLAND, Comics, Cards & Collectibles, The Francis School, 4240 Amboy Rd., T:35-40 A:$1, 9am-4pm, 718-967-9172
JULY 11, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 718-251-2075
JULY 11, CENTERREACH, Non-Sports & Comic Book Show, VFW #4927, 31 Horseblock Rd., T:50 A:$1, 10am-4pm, 516-736-0868
JULY 11, BROOKLYN, IRS Promotions, St. Finbar Church, 1825 Bath Ave., T:100 A:$2, 718-438-6576
JULY 11, WILLSTON, Monthly Card & Comic Show, American Post #144, 730 Willis Ave., A:$1, 10am-4pm, 516-289-7398
JULY 14, BELLMORE, Comic Book & Sports Card Show, E. Bay Temple, 2569 Merrick Rd., T:28 A:$1, 6pm-10pm, 516-795-4628
JULY 17, BRONX, Big Hit, Holy Rosary Church, Fr. Winters Hall, Gunhill & Eastchester Rds., T:31 A:$1.50, 10am-5pm, 718-231-2102
JULY 17, OZONE PARK, Card & Comic, Ozone Howard Little League Hall, 97-14 135th Dr., T:30 A:$1, 10am-10pm, 718-845-7240
JULY 17, BROOKLYN, Comics & Collectibles, Our Lady of Grace School, 430 Avenue West, T:40 A:Free, 10am-5pm, 718-251-2075
JULY 17, LYNBROOK, Basesball & Comic Show, St. Mary's Knights of Columbus, 78 Hempstead Ave., A:$1, 10am-4pm, 516-289-7398
JULY 18, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
JULY 18, FLUSHING, Comics & Sports Cards, Flushing Jewish Center, 43-00 171 St., T:45 A:$1, 516-248-4235
JULY 18, MASPETH, Baseball Card & Comic Book Show, 66-28 Grand Ave., American Legion Post #783, T:15, 9:30am-4pm, 516-474-8630
JULY 18, NEWBURGH, Sports Card, Comic Book & Non-Sport Card Show, Holiday Inn, 90 Rt 17K, T:30 A:$2, 908-583-7915
JULY 22, OCEANSIDE, All Sports Card Show, Rocky Marciano Lodge, 3015 Long Beach Rd., A:Free, 6pm-10pm, 516-289-7398
JULY 23, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm-10pm, 718-251-2075
JULY 24, BROOKLYN, Comics & Collectibles, Our Lady of Grace School, 430 Avenue West, T:40 A:Free, 10am-5pm, 718-251-2075
JULY 24,25, YORKTOWN, 2 Day Comic & Card Show, 650 Lee Blvd., T:75 A:Free, 10am-9:30pm, 12noon-6pm, 718-251-2075
JULY 25, ARMONK, Baseball Card & Comic Book Show, Westchester Business Park, Rt. 22 & Interstate 684, T:36 A:$2, 914-356-6122
JULY 25, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
JULY 25, JERICHO PARK, Comic & Baseball Card Show, Fontainebleau Caterers, 18 Jericho Tpke., T:150 A:Free, 10am-5pm, 516-665-6025
JULY 25, OZONE PARK, Card & Comic, Gorden Webster American Legion Hall, 107-14 Rockaway Blvd., T:45 A:$1, 10am-4pm, 718-845-7240
JULY 25, MINEOLA, Baseball Card & Comic Book Show, Knights of Columbus, 186 Jericho Tpke, T:35, 10am-4pm, 516-474-8630
JULY 25, REGO PARK, Comic Book & Sports Card Show, Jewish Center, 97-30 Queens Blvd., T:32 A:$1, 516-795-4628
JULY 25, RIVERDALE, Classic Baseball Card & Comic Show, Riverdale Temple, 4545 Independence Ave., T:50 A:$2, 9am-5pm, 718-584-7561
JULY 28, SEAFORD, Comic Book & Sports Card, South St. Restaurant, 3882 Sunrise Hwy., T:32 A:$1, 6pm-10pm, 516-795-4628
JULY 31, BROOKLYN, Howard Beach Saturday Show, St. Helens School, 8309 157th Ave., T:50 A:Free, 10aam-5pm, 708-251-2075
AUG 1, SARASOTA SPRINGS, Comic Book Show, St Clement's School Gym, 231 Lake Ave, T:30, A:$1, 1pm-5pm, 518-584-1429
AUG 1, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
AUG 6, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm-10pm, 718-251-2075
AUG 7, BROOKLYN, Comics & Collectibles, Our Lady of Grace School, 430 Avenue West, T:40 A:Free, 10am-5pm, 718-251-2075
AUG 7, BROOKLYN, The Bay Ridge Sports Card & Comic Book Show, 7604 4th Ave., T:24 A:$1, 10am-4pm, 718-967-9172
AUG 8, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
AUG 8, WILLSTON PARK, Baseball & Comic Show, American Legion Hall Post #144, 730 Willis Ave., A:$1, 10am-4pm, 516-289-7398
AUG 14, OZONE PARK, Card & Comic, Ozone Howard Little League Hall, 97-14 135th Dr., T:30 A:$1, 10am-10pm, 718-845-7240
AUG 14, BROOKLYN, Comics & Collectibles, Our Lady of Grace School, 430 Avenue West, T:40 A:Free, 10am-5pm, 718-251-2075
AUG 15, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
AUG 15, FLUSHING, Comics & Sports Cards, Flushing Jewish Center, 43-00 171 St., T:45 A:$1, 516-248-4235
AUG 15, MASPETH, Baseball Card & Comic Book Show, 66-28 Grand Ave., American Legion Post #783, T:15, 9:30am-4pm, 516-474-8630

NORTH CAROLINA

JULY 24, GREENSBORO, Reality Conventions, Sheraton, 301 N. Elm St., A:$3, 10am-4pm, 301-791-8159
JULY 25, CHARLOTTE, Reality Conventions, Ramada Central, 515 Clanton Rd., A:$3, 10am-4pm, 301-791-8159

OHIO

JULY 4, DAYTON, Reality Conventions, Holiday Inn S., 2455 Dryden Rd., A:$3, 10am-4pm, 301-791-8159
JULY 11, COLUMBUS, Reality Conventions, Sheraton Inn, 2124 S. Hamilton Rd., A:$3, 10am-4pm, 301-791-8159
JULY 11, ST. CLAIRSVILLE, Ohio Valley Comic Book Convention, Eagle's Hall, I-70 Exit 218, T:30 A:$2, 10am-4pm, 216-499-6056
JULY 11, SANDUSKY, Monthly Comic Book & Sportscard Show, Sheraton Inn, Rt. 250, T:40 A:Free, 10am-4pm, 419-433-3431
JULY 17,18, NEW PHILADELPHIA, Comic Book Show, Monroe Mall, 1260 Monroe Ave., T:24, Mall hours, 412-483-4492

SHOWS & CONVENTIONS

JULY 18, AMHERST, Sports Card & Comic Book Show, Amherst American Legion, Middle Ridge Rd., T:33 A:Free, 10am-4pm, 216-839-2737
JULY 18, CINCINNATI, Collectibles Convention, Marriott, 11320 Chester Rd., T:50 A:$2, 10am-4pm, 1-800-859-1594
JULY 18, WAPAKONETA, Sports Card & Comic Book Show, Holiday Inn, Bellefontaine Ave., T:25 A:50¢, 10am-4pm, 419-738-9481
JULY 24, AKRON, Reality Conventions, Days Inn, 3150 W. Market St., A:$3, 10am-4pm, 301-791-8159
JULY 25, ELYRIA, Monthly Comic Book & Sportscard Show, Holiday Inn Rt. 57 Tpke. Exit 8, T:27 A:Free, 10am-4pm, 419-433-3431
JULY 25, CLEVELAND, Reality Conventions, Marriott Airport, 4277 W. 150th St., A:$3, 10am-4pm, 301-791-8159
AUG 14, AKRON, Reality Conventions, Days Inn, 3150 W. Market St., A:$3, 10am-4pm, 301-791-8159
AUG 15, SANDUSKY, Monthly Comic Book & Sportscard Show, Sheraton Inn, Rt. 250, T:40 A:Free, 10am-4pm, 419-433-3431
AUG 15, WAPAKONETA, Sports Card & Comic Book Show, Holiday Inn, Bellefontaine Ave., T:25 A:50¢, 10am-4pm, 419-738-9481
AUG 15, CLEVELAND, Reality Conventions, Marriott Airport, 4277 W. 150th St., A:$3, 10am-4pm, 301-791-8159

PENNSYLVANIA

JULY 8-11, HANOVER, Trading Cards & Comic Book Show, N. Hanover Mall, T:45 A:Free, 10am-9pm, 814-472-2390
JULY 10, FREDERICKSBURG, Comic Book Show, Falmouth Fire Co., 250 Butler Rd., A:$2, 10am-4pm, 215-433-5223
JULY 10, EASTON, Comicquest Show, Easton Inn, 185 S. 3rd & Larry Holmes Dr., A:$1, 10am-4pm, 215-433-5223
JULY 10, PITTSBURGH, Reality Conventions, Greentree Marriott Hotel, 101 Marriott Dr., A:$3, 10am-4pm, 301-791-8159
JULY 15, MONONGAHELA, Sportscard & Comic Book Show, Monongahela Fire Dept. 433 W. Main St., T:40 10am-4pm, 412-258-7420
JULY 17, HARRISBURG, Reality Conventions, Best Western, I-83 Exit 18A, A:$3, 10am-4pm, 301-791-8159
JULY 24, PHILADELPHIA, Reality Conventions, Sheraton NE, 9461 Roosevelt Blvd., A:$3, 10am-4pm, 301-791-8159
JULY 24, LANCASTER, Comic Book Show, Holiday Inn E., Rt. 30, A:$2, 10am-4pm, 215-433-5223
JULY 25, MONONGAHELA, Sports Card & Comic Book Show, Monongahela Fire Dept., 433 W. Main St., T:40, 10am-4pm, 412-258-7420
JULY 25, POTTSVILLE, Comicquest Show, River Inn, Rt. 61, A:$1, 10am-4pm, 215-433-5223
JULY 31, WILLIAMSPORT, Comicquest Show, Days Inn, 1840 E. 3rd St., A:$2, 10am-4pm, 215-433-5223
AUG 1, ERIE, Comicquest Show, Avalon Hotel, 16 W. 10th St., A:$2, 10am-4pm, 215-433-5223
AUG 1, PITTSBURGH, Reality Conventions, Greentree Marriott, 101 Marriott Dr., A:$3, 10am-4pm, 301-791-8159
AUG 6-8, CONNELLSVILLE, Sports Card & Comic Book Show, Laurel Mall, Rt. 119, T:28, Mall hours, 412-258-7420
AUG 7, HARRISBURG, Reality Conventions, Best Western, I-83 Exit 18A, A:$3, 10am-4pm, 301-791-8159
AUG 7, TRENOSE, Card & Comic Show, Ramada Hotel, Rt. 1 & Old Lincoln Hwy, A:$1, 10am-4pm, 215-968-8577
AUG 14, LANGHORNE, Sports & Non-Sports Cards & Comic Show, Sheraton Bocks County, 400 Oxford Valley Rd., A:$1, 10am-4pm, 215-968-8577
AUG 14, PHILADELPHIA, Reality Conventions, Sheraton NE., 9461 Roosevelt Blvd., A:$3, 10am-4pm, 301-791-8159
AUG 15, ANN ARBOR, Comicquest Show, Ann Arbor Holiday Inn E., 2900 Jackson Rd., A:$2, 10am-4pm

RHODE ISLAND

JULY 8, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:15 A:$1, 6pm-10pm, 401-763-8013
JULY 15, WOONSOCKET, Sports Card & Comic Book Show, Elks Hall, 380 Social St., T:40 A:Free, 6pm-10pm, 401-765-0934
JULY 25, WARWICK, Collectors Show, Howard Johnson Lodge, 20 Jefferson Blvd., T:60 A:$1, 10am-4pm, 401-944-8334
AUG 8, PROVIDENCE, Pro-Con, Holiday Inn, Atwells Ave. at I-95, T:60 A:$1.50, 10am-4pm, 401-724-0870
AUG 12, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:30 A:$1, 6pm-10pm, 401-763-8013

SOUTH CAROLINA

JULY 17, COLUMBIA, Reality Conventions, Quality Inn, Broad River Rd., A:$3, 10am-4pm, 301-791-8159
JULY 18, CHARLESTON, Reality Conventions Holiday Inn Mt. Pleasant, US 17N at Cooper River Bridge, A:$3, 10am-4pm, 301-791-8159
AUG 6-8, FLORENCE, Heroes Hangout Card & Comic Show, Magnolia Mall, 2701 David McLead Blvd., T:50, Mall hours, 803-826-2788

TENNESSEE

JULY 10, FRANKLIN, Comic Convention, Holiday Inn, Hwy. 96 T:25 A:$1, 9am-5pm, 615-780-3755
JULY 10, NASHVILLE, Comic Convention, Ramada Inn S., 737 Harding Pl., T:30 A:$1, 9am-5pm, 615-780-3755
JULY 10, MEMPHIS, Reality Conventions, Memphis Airport Hotel, 2240 Democrat Rd., A:$3, 10am-4pm, 301-791-8159
JULY 11, NASHVILLE, Reality Comics, Ramada Inn, 797 Briley Pkwy., A:$3, 10am-4pm, 301-791-8159
JULY 11, NASHVILLE, Blow-Out Comics, Cards, Toys & Collectibles, Airport Inn, Briley Pkwy, T:50 A:$1.50, 9am-5pm, 615-952-4168
JULY 17, CHATTANOOGA, Comic Book Show, Days Inn, I-75 E Ridge, A:$1, 9am-4pm, 205-881-6222
AUG 7, CHATTANOOGA, Comic Book Show, Days Inn, I-75 E Ridge, A:$1, 9am-4pm, 205-881-6222

TEXAS

JULY 9-11, ARLINGTON, Six Flags Mall Collectors Show, 2911 E. Division St., T:40 A:Free, Fri, Sat 10am-9pm, Sun12noon-6pm, 817-640-3251
JULY 10, CLEARLAKE, Comic Carnival '93, Days Inn Hotel, 2020 E. Nasa Rd., T:50 A:$3, 10:30am-4:30pm, 713-659-1210
JULY 10, GALVESTON, 5th Annual Comic & Card Convention, Holiday Inn, 5002 Seawall Blvd., T:26 A:$3, 10am-5pm, 409-938-4221
JULY 10, DALLAS, Metroplex-Minicon, Holiday Inn, 7050 Stemmons Fwy., T:54 A:$1, 11am-5pm, 214-438-7090
JULY 10,11, LIVINGSTON, Comic Book Expo II, VF Factory Outlet Mall, 440 U.S. Hwy 59 Loop S., T:20 A:Free, 9am-5:30pm, 12noon-5:30pm 409-295-3516
JULY 11, SAN ANTONIO, Baseball Card & Comic Show, Holiday Inn NW Loop, 3233 NW Loop, T:45, A:$1, 10am-5pm, 713-589-9600
JULY 18, SAN ANTONIO, Sports Card & Comic Show, Embassy Suites, NW Loop 410 & I-10 T:35 A:$1, 10am-5pm, 210-431-0737
JULY 25, SAN ANTONIO, Baseball Card & Comic Book Show, Embassy Ste. NW Hotel, NW Loop 410 & I-10, T:45 A:$1, 10am-5pm, 713-449-8511
JULY 25, SAN ANTONIO, Jupiter Daze Card & Comic Show, Wyndham Hotel, I-10 & Wurzbach, T:40 A:$1, 10am-5pm, 210-675-7364
JULY 31, DALLAS, Last Chance Card & Comic Show, Holiday Inn, 11350 LBJ Fwy., T:38 A:$1, 9am-4pm, 214-681-7748
AUG 8, SAN ANTONIO, Baseball Card & Comic Show, Holiday Inn NW Loop, 3233 NW Loop, T:45, A:$1, 10am-5pm, 713-589-9600

VIRGINIA

JULY 3,4, VIRGINIA BEACH, Sport, Card & Comic Show, Witchduck Plaza, 660 N. Witchduck Rd., T:40 A:Free, 10am-5pm, 804-471-4958
JULY 10, VIENNA, Reality Conventions, Tyson's Corner Marriott, 8028 Leesburg Pike, A:$3, 10am-4pm, 301-791-8159
JULY 11, FALLS CHURCH, Washington D.C. Show, Tyson's Corner Ramada Hotel, Exit 10 off Rt. 495, A:$3.25, 10am-4pm, 908-788-6845
JULY 16-18, NORFOLK, The Waterside Comic & Sports Card Show, Waterside Dr., T:30 A:Free, Fri, Sat 10am-9pm, Sun 12noon-6pm, 804-340-1087
JULY 17, TYSON'S CORNER, Serendipity Comic Book Show, Westpark Hotel, 8401 Westpark Dr., A:$3, 11am-4:30pm, 410-398-6685
JULY 17, NORFOLK, Mid-Month Collectors Show, Sheraton Inn, Military Circle Mall, T:18 A:Free, 10am-8pm, 804-463-2904
JULY 18, NORFOLK, All Heroes Comic Book Show, Lake Wright Quality Inn, Off I-64, T:35 A:$1, 10am-5pm, 804-340-1087
JULY 18, RICHMOND, Reality Conventions, Holiday Inn Crossroads, 2000 Staples Mill Rd., A:$3, 10am-4pm, 301-791-8159
JULY 31, AUG 1, VIRGINIA BEACH, Comic & Card, Pembroke Mall, Independence & Virginia Beach Blvds. T:100 A:Free, 804-486-5870
AUG 7,8, VIRGINIA BEACH, Non-Sport Card & Comic Show, Witchduck Plaza, T:40 A:Free, 10am-5pm, 804-471-4958
AUG 15, NORFOLK, Mid-Month Collectors Show, Sheraton Inn, Military Circle Mall, T:18 A:Free, 10am-8pm, 804-463-2904
AUG 15, RICHMOND, Reality Conventions, Holiday Inn Crossroads, 2000 Staples Mill Rd., A:$3, 10am-4pm, 301-791-8159

WEST VIRGINIA

AUG 8, PARKERSBURG, Marietta Comic Book Convention, Holiday Inn, I-77 Exit 176, T:40 A:$2, 10am-4pm, 216-499-6056

WASHINGTON

JULY 2-4, LONGVIEW, Vista Comics Show Extravaganza, Kit's Korner Studio, 3125 Ocean Beach Hwy., T:40 A:Free, 206-577-5982
JULY 11 SEATTLE, Center Con 26, Seattle Center Flag Pavilion, T:120 A:$3, 10:30am-4:30pm, 206-822-5709

WASHINGTON D.C.

JULY 10, WASHINGTON, Reality Conventions, Tyson's Corner Marriott, 8028 Leesburg Pike,
JULY 11 WASHINGTON, Reality Conventions, Potomac Inn, 3 Research Ct., A:$3, 10am-4pm, 301-791-8159

WISCONSIN

JULY 11, MILWAUKEE, Brewcity Comic Book Show, Red Carpet Regency Lanes, 6014 N. 76th St., T:42 A:$1, 10am-4pm, 414-351-1719
JULY 25, BROOKFIELD, Brewcity Comic Book Show, Midway Motor Lodge, 1005 S. Moorland Rd., T:32 A:$1, 10am-4pm, 414-351-1719 ☆

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Artist: ***John Byrne***
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Wizard The Guide To Comics welcomes manuscripts pertaining to subjects that will appeal to the interests and needs of comic book readers, fans, collectors, writers, artists and publishers.

Authors should submit one original and two copies of each manuscript. Articles previously published in other magazines and edited or rewritten manuscripts of previously published articles by the author are not acceptable.

Each manuscript should be typed, double-spaced, run in length between 1300 and 1500 words and be accompanied by a three to four line biography about the author. Submissions for review as guest writers for any monthly department or column are also encouraged.

If artwork can be provided by the author to enhance the article, indicate this, but do not send any with the original submission. *Wizard* is looking for concise, tightly-written manuscripts that cover a subject area as thoroughly as possible in 1300 to 1500 words! All manuscripts are subject to editorial review and revision to conform to the editorial criteria of *Wizard*. All material in *Wizard The Guide To Comics* is protected by copyright and may not be published elsewhere without written permission from *Wizard*.

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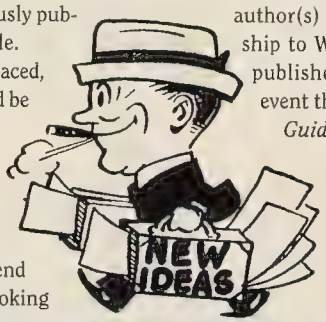

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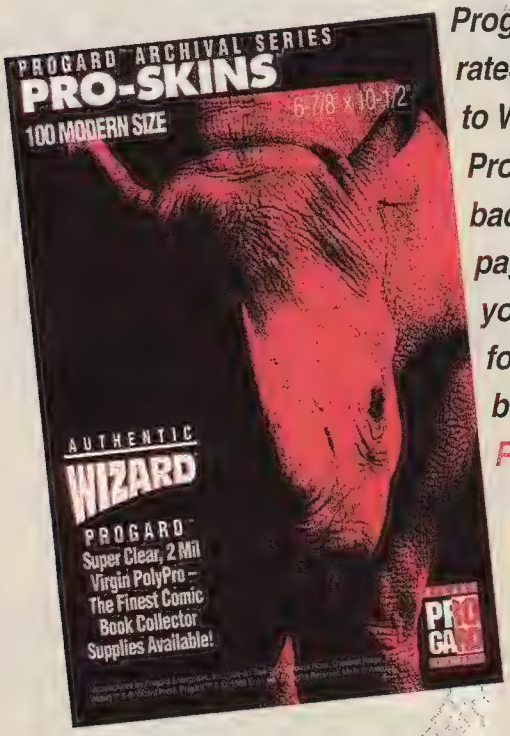

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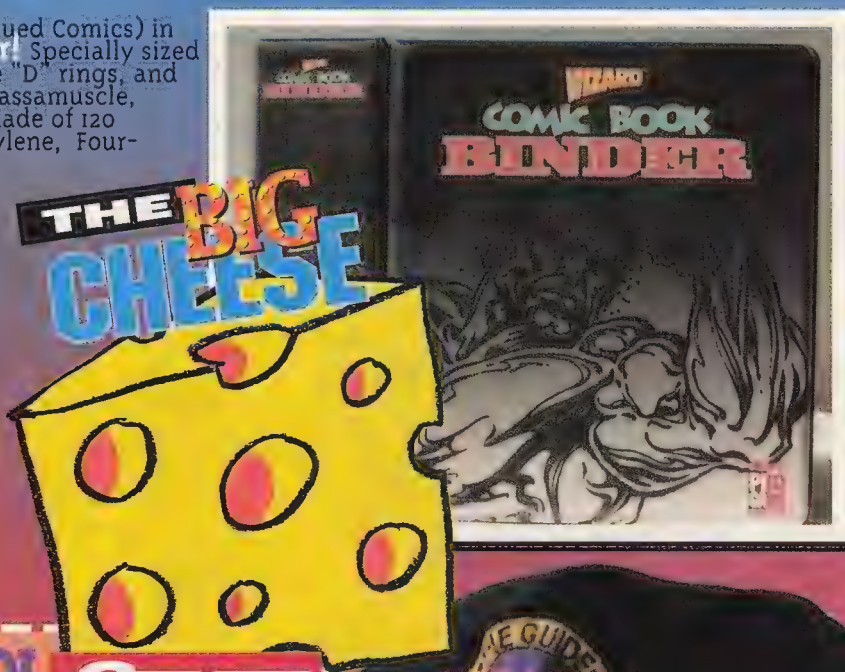

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— The only books eligible in this snazzy little fan poll are those published between September 1, 1992 through September 1, 1993. If it was published before September 1, 1992, it's not eligible. If it will see publication after September 1, 1993, it is not eligible. If your choice for one of the categories spills over the deadlines (like *Favorite Story Arc*),have no fear, it will be eligible.

— Only list one answer for each of the categories. Multiple listings, "ties", "runners up", etc., will not be counted.

— The cut off date for entries received at Wizard is September 10, 1993. Any entries received past that point will be put directly into the garbage.

— Print clearly. Use a separate sheet of paper if necessary. Just make sure everything is legible, or your votes will be tossed in the trash.

— Well, that's about it. Fill out the ballots, slap it in an envelope, stick a stamp on that sucker and mail it off to:
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Industry

Favorite Single Story _____

Favorite Story Arc (Two or more issues) _____

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Chris Claremont's last X-Men interview! Javier Saltares talks about Ghost Rider! Ghost Rider history since the 1950s!

John Byrne returns to the X-Men (interview p1)! Eric Larsen replaces McFarlane on Spider-Man! Bisley on Lobo!

Fabian Nicieza interviewed about new X-Force book! Bart Sears yaks about Batman! Byrne and the X-Men part 2!

Peter David takes over X-Factor! Ron Lim blabs about Silver Surfer and Infinity Gauntlet! Simonsons interview!

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ISSUE 25

BLOODY GOOD

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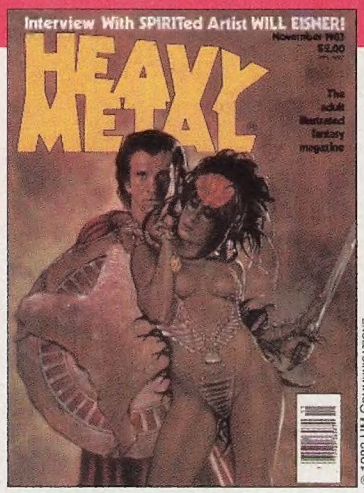
Here's looking at...DAVE DORMAN



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Constantly under the pressures of deadlines, Dave Dorman is one of the premier cover painters in the comic-book world. A self-professed laid-back guy, Dorman is hardly stagnant when it comes to work. With a portfolio that ranges from a *Dark Horse Presents* cover to a painted Malibu Ultraverse promotional poster, Dorman's versatility lies as one of his greatest strengths.

Dorman says that his style originally derived from the Marvel Comics of the late '60s done by such celebrated creators as Jack Kirby, Jim Steranko, and John Buscema. Later on in his career, his realistic painting style took shape from studying such masters as Frank Frazetta, Boris Vallejo, and N.C. Wyeth.

The 34-year-old Dorman, born in Bay City, Mich., currently resides in Florida with his wife, Lurene Haines, a talented artist in her own right. She has worked on such projects as *Green Arrow: The Longbow Hunters* and the *Deep Space Nine* story for Malibu.

Dorman's easily recognizable brushstrokes have graced the covers of the popular *Star Wars: Dark Empire* series for Dark Horse, *The Greatest Batman Stories Ever Told* hardcover, and the fully-painted interior to Dark Horse's *Aliens: Tribes*. Currently, he's illustrating the covers to Dark Horse's upcoming five-issue *Tales of the Jedi* series, along with a pair of *Heavy Metal* covers. Future interests include two Batman projects which are still in the talking stage with DC.

Surprisingly, with the amount of output Dorman produces for comic books, only one-third of his overall work is in the industry. Dorman is also an accomplished cover artist for paperback novels (Warner Books' *The Batman Murders* #1), a designer of toys (Hasbro's G.I. Joe), and an artist for pre-production work in filmmaking (*Aliens vs. Predator, Army of Darkness*). He has also done pre-production designs for a yet undisclosed virtual reality amusement park ride.

"I'm very fortunate to be involved in the comics field because you get an immediate reaction to the work that you're doing," says Dorman. "We have conventions where we can get reactions from the fans directly. I can gauge the fan's enjoyment of the work. They'll let me know what I'm doing right and what I'm doing wrong."

From the looks of things, he's doing more things right than wrong.

First comic book read...
Early issues of *Fantastic Four*, around #20 and #30. In my mind, it's a group of really cool stuff. That started me going and reading Marvel books early on.

Favorite comic of all time...
I'd probably say the three issues that Jim Steranko did of *Captain America*. I believe they were #110, #111, and #113. Cap has always been one of my favorite characters, and I thought they were amazing pieces of work.

Favorite work of your own...
The *Heavy Metal* cover of November '83. It was one of the very first pieces I had published. It's still one of the better pieces I've done.

The one person you'd like to meet...
Dean Cornwell. He was an illustrator in the early 20th Century. It would be fun to just spend some time in the studio (with him).

Most embarrassing moment...
I can't think of anything that jumps right out at me. I'm sort of a laid-back guy. I'm very careful in what I do. I try to avoid embarrassment at all cost.

Fantasy in life...
To be able to have total artistic freedom in any work that I do. That's the biggest fantasy any creative person can have.

What superpower would you want?
The power to bend men's wills to fit my desires. This works toward my fantasy of being able to have total creative freedom.

Favorite munchie at 2 a.m....
Popcorn. It's easy to make, doesn't go stale, and you can share it.

Favorite toy as a kid and as an adult...
As a kid, Major Matt Mason, which was a little space guy that was rubber and had wire in the appendages. It was sort of a Gumby-type thing. As an adult, the computer. I get on that thing and I zone out. Nothing productive—it's all game stuff.

What do you collect?
I'm a big collector of art books. I also collect Doc Savage paperbacks. I'm trying to finish my collection.

Favorite pastime or hobby...
Both Lurene and I are big moviegoers. We probably go three or four times a week to the theater. I'll also occasionally build a plastic model kit.

Favorite television show...
Seinfeld. Kramer is the funniest character on T.V. When he comes into the room, I'm always chuckling.

Why do you read *Wizard*?
To get the news, read interviews on creators, and keep tabs with my competition. ☆

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